

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 807.

LONDON, SATURDAY, APRIL 15, 1843.

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For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazine.—Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BAUDRY, 3, Quai Malaquais, Paris, or at the Athenæum Office, London. For France, and other Countries not requiring the postage to be paid in London, 25fr. or 14. 2s. the year. To other Countries, the postage in addition.

ARCHITECTURE.—Professor HOSKING'S COURSE on the PRINCIPLES and PRACTICE of ARCHITECTURE, adapted to both Professional and General students, will commence on TUESDAY, the 25th instant, and be continued on every Tuesday and Friday throughout Easter Term, at 5 o'clock P.M., and at 10 o'clock on the same days, the Course on Engineering Constructions will be continued.

Syllabuses of the Courses, and particulars, may be obtained on application at the Secretary's Office.

J. LONSDALE, Principal.
King's College, London, April 13, 1843.

DEPARTMENT of ENGINEERING, ARTS, MANUFACTURES, and ARCHITECTURE.—This DEPARTMENT, under the superintendence of Professors Hall, Macleay, Daniell, Wheatstone, King, Dyer, and Anstey, and Mr. Bradley, Mr. Cowper, Mr. Tennant, Mr. A. Moseley, and Mr. Castle, will be RE-OPENED on THURSDAY, the 20th instant. Rooms are provided in the College for a limited number of Students, and some of the Professors and Gentlemen connected with the College receive Students into their houses. Further information may be obtained at the Secretary's Office.

J. LONSDALE, Principal.
King's College, London, April 11, 1843.

KING'S COLLEGE, London.—DEPARTMENT of GENERAL LITERATURE and SCIENCE.—THE COURSE of LECTURES will be resumed on THURSDAY, the 11th inst. The Rev. the Principal, and the Rev. the Chaplain, MATHEMATICS.—The Rev. the Principal, and the Rev. the Chaplain, T. A. Black, M.A.

CLASSICS.—Professor John R. W. Browne, M.A.; Tutor, the Rev. J. S. Brewer, M.A.

ENGLISH LITERATURE.—Professor the Rev. F. Maurice, The Classes for private instruction in the Hebrew, Oriental, and modern foreign languages, under the direction of Professors McCall, Forbes, Brassey, Bernays, Rossetti, and De Villalobos, will also be re-opened at the same time.

Chambers are provided for Matriculated Students desirous of residing in the College; and some of the Professors and Gentlemen connected with the College receive Students into their houses.

Further information may be obtained upon application at the Secretary's Office.

J. LONSDALE, Principal.
April 11, 1843.

LITERARY FUND SOCIETY, for the Protection and Relief of Authors of Genius and Learning, and their Families, who may be in Want or Distress. Instituted 1790; incorporated by Royal Charter 1818.

President.—Her Majesty the QUEEN.
The FIFTY-FOURTH ANNIVERSARY FESTIVAL of this Corporation will take place in Freemasons' Hall, on WEDNESDAY, May 10.

His Grace the Duke of SUTHERLAND in the Chair.
The List of Stewards will be advertised in a few days. Tickets for the Dinner may be had of the Secretary, at the Chambers of the Society, 73, Great Russell-street, where Donations and Subscriptions, to be announced at the Dinner, will be thankfully received.

OCTAVIAN BLEWITT, Secretary.
The last day on which Tickets for the ensuing Exhibition of the Gardeners' Company, will be sold at the privileged Price of 3s. 6d. each, is Tuesday, April 19.

21, Regent-street, April 7, 1843.

ROYAL INSTITUTE of BRITISH ARCHITECTS.

The Medals of the Institute will be awarded next year to the Authors of the best Essays on the following subjects:—

On Cruciform Churches;—their origin, their comparative advantage for the form of worship of the period when they were introduced, and for that of the present age; their general applicability as a matter of comparison, and their comparative economy with reference to the Ecclesiastical Buildings of other forms.

2. On the form and construction of the early Spire and Tower, and of the Spires and Towers of the later periods of Pointed Architecture, with sections and constructive details, particularly in respect of the junction of the Spire with the Tower, of the thickness of the walls, and the angles of inclination of any of the beds of the masonry, and the entasis, or visual correction.

The Soane Medallion will be awarded for the best Design for the enlargement of Greenwich Hospital, so as to embrace the addition, inter alia, of a Public Naval Gallery for Pictures and Statues illustrative of our Naval Victories, and presenting some important feature so as to complete the composition by a central object.

The competition is not confined to Members of the Institute. The Essays and Drawings are to be sent in on or before the 31st of December, 1843.

Further information may be had on application to the Secretaries, by letter, pre-paid.

CHARLES FOWLER,) Honorary
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16, Grosvenor-street.

MR. MOON, having received Her Majesty's gracious permission, has the honour to announce the private VIEW, by order of the ROYAL CHRISTENING, painted by C. R. LESLIE, Esq. R.A., for the Royal Collection, White Horse Palace, Windsor.

90, Threadneedle-street, April 8, 1843.

ROYAL MANCHESTER INSTITUTION.—THE ANNUAL EXHIBITION of PICTURES in Oil and Water Colours, Specimens of Sculpture, and Casts, Architectural Drawings, and Fine Impressions of modern Engraving, will be OPEN on the 1st June next (instead of in the Autumn). Works of Art intended for exhibition must arrive at the Institution not later than the 10th to the 20th May. No carriage expenses will be paid by the Institution, except on works from those Artists to whom the exhibition circular has previously been forwarded.

Artists in London are referred to Mr. GREEN, 14, Charles-street, Middlesex.

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T. W. WINSTANLEY, Hon. Sec.

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CHELTEMHAM.—Considerable excitement exists in this town relative to the great sale of the effects of the late Mr. Jonathan Lea, which commences on the 25th of this month. His collection of pictures offers some remarkable specimens of Ancient as well as Modern Art. The Murillo, Paul Potter, Claude, Rubens, Poussin, and some others of the Ancient pictures, are unquestionable. Mr. Lea had devoted a life to the subject, had resided long on the Continent, had discovered and rescued many works, which bore a critical comparison with those in the Public Galleries of Europe. His gallery contains also many specimens of Modern Art. All, it is expected, will be offered for sale.

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In the advertisement to the concluding volume of the above work, the editor states, that "the whole, if printed in the manner of the Oxford edition of 'Burnet's History of His Own Times,' would make thirty-five such octavo volumes as those of that work, containing about four hundred and fifty pages each." Notwithstanding the extent of this work, which, after all, is very limited, when we consider the great variety of detail to be embraced, it was found necessary to devote a much larger proportionate space to the history of the most recent period. The present work, therefore, terminates with the conclusion of the reign of George II. But a continuation was immediately commenced under the title of 'The Pictorial History of England during the Reign of George III.,' in which the progress of Legislation, Institutions, Arts, Literature, and the Condition of Society in all its departments, as well as the progress of events, is pursued, as far as possible, after the same plan, and by the same authors.

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LONDON, SATURDAY, APRIL 15, 1843.

REVIEWS

The Life of Sir David Wilkie; with his Journals, Tours, and Critical Remarks on Works of Art;—and a Selection from his Correspondence. By Allan Cunningham. 3 vols. Murray.

THE circumstances under which this work appears are calculated to do anything rather than harden the critic's heart, or sharpen his pen. They bring before him two lives, two careers, two death-beds, in place of one! and thus forcibly led into contemplation of the Valley of the Shadow, he is but little disposed to weigh and to question with the usual strictness. Still, however, we must look forward, to the time when,—all adventitious and personal interest having passed,—the public will demand in what manner Allan Cunningham executed the biography of his countryman David Wilkie; and we are therefore bound to say, that the biographer's cares confine themselves to the earlier period of the artist's life—to the manse at Culter, and to the Trustees' Academy at Edinburgh. When once the painter has reached London, we read only as much of his ways of living, thinking, and speaking, as his own journals and letters to a restricted circle of correspondents reveal. This is not all that could have been told of Wilkie. Copious as is the store from which these volumes have been compiled, it might have been quadrupled; and we do not exaggerate in saying, that there can hardly be a London diary or collection of *ana* treating of Literature or Art, during the last twenty years, which will not, when published, furnish additional touches to the self-drawn outline portrait of the Teniers of England here presented.

So recently was it our pride and pleasure to discuss Wilkie's claims as a British artist (*Athen.* Nos. 764, 5, 6), and to point out closely the several stages through which, as it seemed to us, his genius had passed, that we are absolved, on the present occasion, from doing more than tracing his personal career. His father, David Wilkie, a frugal, simple man, was minister of Culter, on the banks of Eden-water, in the county of Fife; and our David was the third son, born of a second marriage, on the 18th November, 1785. The minister's circumstances were but narrow, and it required all the thrift of his wife to keep bed, table, and wardrobe in that decent order which should distinguish a pastor's household. She had time, however, to teach little David his alphabet; though he has been heard to declare that "he could draw before he could read, and paint before he could spell." He was early seen sprawling on the floor, with chalk in his hand, "making," to quote his child's language, "bonnie Lady Gonic" (for *Balgownie*). At seven years old he was sent to the parish school of Pittessie; but he was fonder of drawing heads on his slate than "doing sums," and made but little progress:—

"I mind him weel," said an old man from the banks of Eden-water; "and I mind his brithers, too; but he was a quieter kindlier lad than his elder brithers; and liked better to stand and look on at his companions at their games, than join in their play. I think I see him now standing smiling wi' his hands in his pouches! Ay, but he liked best to lie a *gronfe* on the ground with his slate and pencil, making queer drawings."

In the year 1797 he was removed from the school of Pittessie to that of Kettle, which was then kept by Dr. Strachan, the present Bishop of Toronto. This gentleman—

—"has been heard to declare that Wilkie was the most singular scholar he ever attempted to teach; that, though quiet and demure, he had an eye and an ear

for all the idle mischief that was in hand; that he drew rather than he could write; loved to draw figures on the slates, benches, and walls; and when his head was down as all imagined at his lesson, instead of mastering his task, he was filling the margin of his book with heads in all postures and of all expressions, though the whimsical prevailed."

David, in fact, was picking up and practising other accomplishments, beside those taught in books. He became a skilful mechanician with his hands, and constructed miniature wind and water mills, frames for winnowing corn, &c.; is said to have learned the souter's trade, as an amateur; to have amused himself with wielding a blacksmith's fore-hammer; nay, even to have conquered the shuttle and the treddles of a loom. But drawing was his master-passion. When Professor Gillespie succeeded to the care of Culter, he found in the nursery abundant traces of Wilkie's precocity, in the form of heads and hands, mercilessly obliterated by whitewash; and it is not long before we read of a more orthodox drawing-book, a folio, happily still extant, and containing some score of sketches of home and rural subjects. Little imagination was discernible in these, but there was much of that literal and direct exactness which was to play a part so important in his after compositions.—

"It was observed of him then that he disliked to listen to a confused story, and never hesitated (and this was true of him in after-life) to turn the narrator back till all was made clear that seemed dark or perplexed."

This resolution to come to the truth of every thing was not confined to Wilkie's childish days. We have seen him in society perplex and amuse those who were not familiar with his peculiar habit of mind, by breaking out into mirth at a joke which had gone round at a former act of the conversation, or as suddenly adding finishing touches to an anecdote or description which every one else had dispatched a good hour earlier. The laugh, however, if it came late, was always pertinent, and the additional trait, however originally handled, worth having.

To return—it became presently evident to all interested in "sunny-haired David," that he would be nothing if not an artist. His grandfather groaned in spirit at this, having desired, like Dominic Sampson's mother, to see the youth "wag his paw in a pulpit," and earnestly persuaded the boy to addict himself to divinity. The wiser minister of Culter, even, had serious fears and misgivings; but he saw that to yield these was a less risk than to thwart the nature which had so decidedly manifested itself; and accordingly placed the boy, when he was fourteen, at the Trustees' Academy of Edinburgh, where instruction in drawing was given. This was not done without some difficulty. Though David was recommended by the Earl of Leven, Mr. George Thompson, the Secretary, found little to praise in his specimen drawings: even when the boy had (by the further aid of the Earl) overcome the scruples against his admission, his copies from the antique were but unsatisfactory things to show. One, of a foot, exhibited by the proud minister of Culter to an elder, provoked an exclamation more plain-spoken than polite: "A foot!" cried he, after a second look, "its mair like a fluke (*i. e.* a flounder) than a foot." But David worked sedulously, if not academically;—frequented trystes and markets, and especially an auction-room in the High Street, where etchings after Rembrandt and Ostade were to be seen. A competition being opened by the heads of the Trustees' Academy for the best study in oil from "Macbeth," Wilkie selected, as his subject, Lady Macduff defending her boy from the murderers,

and was praised by Graham, the principal of the Academy, for "the fine expression of the head of young Macduff." This, however, did not win his picture the prize; and he was more lucky in 1803, when he carried off the ten-guinea premium for a picture of 'Calisto in the Bath of Diana.' The domestic affections of the man showed themselves in the boy's expenditure of this noble sum. With part of it he bought himself a silver watch; but he also "purchased and presented a small token of remembrance to his mother, whose tenderness was seldom out of his mind."

The first distinct and characteristic manifestation of Wilkie's peculiar genius was now at hand. A kind and clever friend, Thomas Macdonald, perceiving whither David's eye and hand were tending, endeavoured to engage him upon a humorous illustration of the 'Tam O'Shanter' of Burns. But Wilkie never worked either willingly or successfully upon suggestion, and had already been visited by a thought from Hector Macneil's 'Will and Jean,' contained in "the verses which described the country tipping club, and the resolution of the members to meet oftener over their potatoes and politics." He had sketched, in short, 'The Village Politicians' in fancy, and went on his way, adding, changing, listening to advice, but not to be dismayed or turned aside; gentle, good-humoured, eccentric, and resolute, as we think the following sketch proves:—

"It is related by some who were Wilkie's fellow-students in Edinburgh, that the more restless of their number, when they saw him musing much, or in a study, often tried to tease, but could never perplex, or put him out, as they said. He received all such interruptions with tranquillity of looks, and though they sometimes put their jokes into a practical form, he never remonstrated nor complained, but was resolved to overcome them by imperturbable good-humour, as he seemed determined to conquer them in art by resolution and study. * * * When his fellow-students followed him into his two-pair-of-stairs study in Nicholson Street, they found all in keeping, they said, with his demeanour in the Academy. The Bible and The Gentle Shepherd, a sketch or two on the wall, a table and a few chairs, with a fiddle whose strings, when he grew tired with drawing, he touched to a favourite air, were the chief articles: neither lay-figures covered with silk, nor enshells of polished mahogany were there; a few brushes and a few colours, and a palette made by his own hands, may be added. The fiddle was to him then and long after an useful instrument; its music, he said, not only soothed himself, but put his live models, who sat for his shepherds and husbandmen, into the sort of humour which he desired; nay, he often pleased so much, that one of them, an old rough mendicant—

Whose wallets before and behind did hang,
to whom he had played a welcome air, refused the pence when offered, and strode down the stair, saying, 'Hout! put up your pennies, man; I was e'en as glad o' the spring as ye were!' He sometimes, too, in a land where living models of any other part save the head or hand are difficult to obtain for either love or money, made himself into his own model; and with a bared foot, a bared ankle, or a bared knee, would sit at the looking-glass till he confessed that he was almost benumbed by exposure. Nor did he desist when a friend knocked; he would say, 'Come in,' nor move from his posture, but deliberately explain his object, and continue to draw till he had made the sketch."

When Wilkie was eighteen he left the Trustees' Academy, and returned to Culter, tempted to devote himself to portrait painting, as the most lucrative employment of his talent, and encouraged thus to fix his choice by the success which had attended Jameson, Ramsay, and Raeburn. But, fortunately for the world, Humour touched his elbow, with solicitation too irresistible to be withstood, and provoked him to try his hand at a field-preaching, or a village

fair. He was deterred from the first subject by fears of the "unco' gude"—he was invited to the second by the circumstance that at Pilessie he could find an original for the scene, and for every character he was to paint. Accordingly he made an easel out of a chest of drawers, got a canvas, and set to work. The herd-boy sat to him; and of those who were coy or surly, he possessed himself by stratagem; sketching sundry heads on the blank leaf of his bible, as their owners sat or slept through the Sunday discourses: happy for our artist that the Scottish ministers are so lengthy in exposition! No small scandal was excited by the promulgation of this fact: but David allayed this by an excuse as *packie* as if it had been made by one of Galt's worldly-wise heroes. "On being expostulated with"—so Professor Gillespie informed Mr. Cunningham—Wilkie "said that any one who practised portrait painting, knew that the ear was not engaged in the work, for, being a business of the eye and hand alone, he could draw as well as listen." This "Country Fair" was painted for Kinnear of Kinloch, and, according to the artist's judgment, "had more subject, and more entertainment in it than any other three pictures" he afterwards produced. During his sojourn in Fife, too, he produced several portraits, and began 'The Village Recruit.' But by this time he began to feel that he had sustaining power sufficient to maintain him in London, and hither accordingly he came as a student of the Royal Academy on the twentieth of May, 1805.

With this event begins the most interesting portion of the work before us, conflict being always more interesting than conquest, and nowhere such an arena to be found, as our own metropolis. For two months, Wilkie, having hired a room in the house of a coal-merchant, and hung up his pictures in a window near Charing Cross, had to wait, ere he could be admitted into the Academy as a probationer. This advance, however, he procured by a drawing from the 'Niobe.'

"Something of his Edinburgh fame had come before him; Jackson, at that time a student, seems to have seen as well as heard of him, for he wrote to Haydon, then young and ardent, to hasten from Devonshire, for that a tall, pale, thin Scotsman had just come to study at the Academy, who had done something from Macbeth, of which report spoke highly. 'Touched with this,' said Haydon, 'I came at once to London and went to the Academy; Wilkie, the most punctual of mankind, was there before me. We sat and drew in silence for some time: at length Wilkie rose, came and looked over my shoulder, said nothing, and resumed his seat. I rose, went and looked over his shoulder, said nothing, and resumed my seat. We saw enough to satisfy us of each other's skill, and when the class broke up we went and dined together. Wilkie was, as Jackson had described him, tall, pale, and thin, with blue and uncommon bright eyes, a nose rather short, and a mouth full of humour of the quietest and richest kind."

Wilkie early made himself famous in his class for indefatigable industry. He soon, too, became acquainted with others besides Haydon; found Fuseli "a very kind good sort of a man" (what a description of Fuseli!) and was astonished at the "grandeur of design, clearness of colouring, and correct outline," of West's works—discerning however, "the flatness about them." He was enraptured, too, at the "clear touching" of some pictures by Teniers which he saw—but "did not understand Turner's method of painting." His domestic habits, were economical, but not to the point of puritanically rejecting indulgence and enjoyment. The ordinary at which he dined, in Poland Street, kept by a man of the name of Charles, was frequented by amusing foreigners: he went to all manner of public places with Robert Wilkie; and ere long introduced himself to Mr. Stodart the pianoforte maker, being desirous to buy "a pianoforte for

Helen" his sister. Many were the doubts and fears—the encouragements and the disappointments, ere he could indulge his brotherly affection in this luxury. The visit to Stodart, however, was a lucky one, since he happened to be married to a Wilkie,—like most musical men, to love painting,—and to have business relations with the Countess of Mansfield and her son the Earl. To the latter he mentioned the young Scottish genius. But, in spite of these auspicious prospects, the golden shower fell so slowly, that the minister of Cults began to write of "applying to Lord Crawford for the loan of a few pounds—fifteen or twenty"—to replenish the painter's purse: while the latter was reduced to practise the economy of becoming his own shoe-black: in the January of the following year (1806) and, wrote home, that he had only just succeeded in keeping out of the pawnbroker's.

Early in the spring, however, matters began to mend—Lord Mansfield gave him a commission for 'The Village Politicians,' or rather—

"inquired what his price would be for painting him a picture from his study. The artist answered fifteen guineas, to which the Earl made no answer; and Wilkie, who seems to have felt that his strength lay in that direction, proceeded to paint the picture, as he said at a venture. As it approached completion, the rumour ran that it was a work of great genius, and likely to create a change in art. It chanced one day that Sir George Beaumont and Lord Mulgrave were praising the Dutch School, when Jackson, who was present, said if they would come with him, he would find them a young Scotsman who was second to no Dutchman that ever bore a palette on his thumb. 'We must go and see this Scottish wonder, Jackson,' said Sir George; and they followed him to Wilkie's abode, where they found 'The Village Politicians' all but finished."

Subsequently the Earl became possessed of the picture for 30*l.*, after an attempt—not the most noble—to hold our artist to the price he had mentioned as a sum agreed upon by both parties. Once, however, in the hands of an amateur, so amiable and so enthusiastic as Sir George Beaumont, one disappointment more or less mattered but little; the painter was on the high road to distinction, and we are not surprised to find him shortly afterwards writing thus of London to his relative, James Anderson:—

"I have no doubt but you would like London as well as you did Edinburgh. For my part, I like it a great deal better; for the people are much more affable and free, and my circle of acquaintance is much more extensive here than ever it was in Edinburgh."

The minister of Cults, however, seemed still unwilling to believe in the good prospects rapidly opening for his son, and it was only after very earnest representations, that the affectionate father was pacified at the idea of David fairly establishing himself in London instead of Fifehire or Auld Reekie. 'The Village Politicians' was exhibited at the Academy in 1806. From that time, neither parent nor son could have had further misgiving, so great was the sensation excited by its appearance:—

"At the dinner with which the Royal Academicians open their Exhibition—a dinner given to the prime of the land for rank and talent—the generous Mr. Angerstein was so moved by the excellence of Wilkie's picture, that, declaring it had all the spirit of Teniers and the humour of Hogarth, he pointed it out to the company as the star of the collection. * * The Royal Academy, as a body, was far from insensible to the merits of the performance, though some did not find in it the principles of that high art, which the professors found it easier to preach than practise. Northcote openly designated the style of Wilkie the Pauper Style; and Hazlitt, a little of a painter, and esteemed as a critic, re-echoed the snappish saying. Nor was Fuseli silent: he pointed to the picture, and said to Wilkie, in his own enigmatic way, 'Young man, that is a dangerous work.' 'Ay, ay,' said Wilkie, 'really now.' 'That picture will either prove the most happy or the most unfortunate work of your life.'"

The next move made by Wilkie, (now universally noticed by our leading *dilettanti*) was to begin his 'Alfred,' by way of contribution to a series of pictures from English history, then collecting by Alexander Davison. Shortly afterwards he will be found working at 'Sunday Morning,' and 'The Rent Day,' with a laborious and literal patience which we shall presently have occasion to show. A glimpse or two at his powers of *imitation* in various branches from the testimony of others, will, in the meanwhile, be welcome. The following are from a letter by Mr. Andrew Wilson:—

"We met for the first time one morning at William Thompson's: there were present, besides Wilkie, young Haydon, William Havel, David MacLagan, and a Mr. Callendar, all seemingly very intimate; and I was told that it was their practice to meet in this way at one another's lodgings to converse about art. To be admitted into such society was very agreeable to me. Wilkie I always found very cheerful; and as we did not devote the whole of our time to the professed object of our meeting, on one occasion, after some solicitation, he sung us one of Liston's songs, and imitated him in voice and manner so happily, that I all but thought I heard that eminent actor's voice. * * He had taken lodgings beyond Tottenham Court Road, partly for his health, and partly to avoid interruptions from ill-timed visitors. I sometimes took breakfast with him, and it was there I became acquainted with Jackson the painter. I remember the quiet glee with which Wilkie told us, that one day Bannister the actor called, and was shown in while he was sitting on a low seat, dressed as a woman, with a looking-glass before him, performing the part of model for himself. Wilkie was not the man to be in the least discomposed at being found in such a plight. Bannister gazed on him for a moment or so, and then said, 'I need not introduce myself.' 'Truly no,' said Wilkie; 'I know you very well; but you see I can't move lest I spoil the folds of my petticoat. I am for the present an old woman, very much at your service.'"

In the midst of these hours of agreeable companionship and careful labour, it is pleasant to find notices of the manse of Cults, in the shape of "a cask of London porter to his mother, for whose complaint Dr. Grace had prescribed it," and the much-canvassed pianoforte for Helen.

"He also aided in sending out to India a young lady, Miss Walker, a minister's daughter of Fifehire, who was betrothed to his elder brother John, an officer in the service of the East India Company."

In the spring of 1807, Wilkie spent a few weeks among those whom his fame and his thoughtful affection had gladdened. How strong was the hold maintained over him by home, is amusingly shown in a letter which he wrote to his sister in 1814, discussing his widowed mother's removal to London:—

"I know you will regret selling many things; but I do not think there will be any great loss, as the same money will nearly purchase as good ones here. My father's publication of the 'Theory of Interest' should, I think, be packed up in some box, and carefully brought with the other things. Of the kitchen furniture I do not know that you should bring any, except the old brass pan for making jelly, and anything else you may consider of value. There is an old Dutch press in one of the closets, that my mother got from Mrs. Birrell; what state is that in? If it were not an article of great weight, might not that be brought?"

In May, 1808, begins a series of journals, as minute upon the subject as the veriest Boswell of easel-matters could desire. We are delighted with the painter's entries, which, indeed, are so many traits of character; though too often merely conveyed by a *dot* where we wish for a complete line, or a full blush of colour. One day he dines with Farrington and an agreeable party of painters; another goes with "Cleg-horn and Mrs. Clarke," (Kean's patroness?) to study characters at Brook-green Fair; a third evening is spent by him at Mr. Neate's musical

party, listening to Haydn's compositions. A fourth entry chronicles "a delightful sermon from Sydney Smith." In a fifth we find that he "got a good way on" with the carpet in 'The Sick Lady.' The chronicle of the details of his pictures is valuable and curious. We are told of the bird-cage "put into the corner of the picture of 'The Sick Lady,' with a cloth over it, as if to prevent the bird from disturbing her with its song,"—of the purchase of a Jew's harp! for the capital picture which bears its name,—of progress made in "the sleeve of the boy"—how the artist "put in, from Nature, the hand of the girl snatching the knife out of the boy's hand, in 'The Cut Finger,'"—how he altered the colour of the boy's pinafore, time after time, as Segurier suggested—how "he did a little more to the white-washed wall,"—or had a fowl "plucked for me to paint from,"—or "put in the small chips on the chair in 'The Cut Finger.'" There is more than one of our young painters, in his own conceit a *Luca fa presto*, who will deride these confessions, and the careful practice they disclose, as but one degree less mechanical than the action of the sun in a Daguerrotypes. Would that they were only willing to look to the consequences in Wilkie's European renown! We may add, that, better than despise Mr. Beard and M. Claudet's artist, they might study his handling, if they would learn the artistic charm of truthful finish. Other entries from these journals are of more general interest—or amusing, as indicating character:

"This being Twelfth-night, I went by appointment to Sir William Beechey's, where we had a very splendid entertainment; the Hoppners were there, and after listening for some time to music, in which the Miss Beechey's are great proficient, we had a dance, which lasted till supper time. I there met, for the first time, the too celebrated Lady Hamilton; she had with her a girl supposed to be the daughter of Lord Nelson, a creature of great sweetness: Lady Hamilton, knowing me by name, called me and said that her daughter had the finest taste imaginable, and that she excelled in graceful attitudes. She then made her stand in the middle of the room with a piece of drapery, and throw herself into a number of those elegant postures for which her Ladyship in her prime was so distinguished. She afterwards told me of all else her daughter could do, and concluded by asking me if I did not think her very like her father. I said I had never seen that eminent person. Lady Hamilton is lusty and tall, and of fascinating manners, but her features are bold and masculine. Her daughter's name is Horatia Hamilton. After supper we were entertained by some songs from Lady Hamilton, and with a fine piece of mimicry by Mr. Twiss, who gave us a speech in the manner of Pitt, which many pronounced excellent. * * * Home, and was told that my laundress had absconded; lose by her about two pounds; thankful it was not greater.—21st, Had my usual walk in the morning; heard that St. James's Palace had been on fire, and some damage done: the Earl of Essex sent me a coffee cup of a Flemish pattern, which he thought I might use in my portrait of the Marchioness of Lansdowne. * * * 17th, Went to-day to see the proceedings in the House of Commons, and hear the debates: the first thing that occupied the attention of the House was a complaint of Beresford against the *Morning Post*, for misrepresenting what had passed between him and Mr. Wardle the night before. An animated debate arose out of this small beginning, in which Percival, Whitbread, and Sir Vicary Gibbs, bore a part: they then proceeded to call witnesses relative to the conduct of the Commander-in-Chief: several were examined. Mrs. Clarke was at last brought in, but unfortunately not examined, so that we had no opportunity of hearing her speak. The House grew oppressively hot, and the examination exceedingly uninteresting, and Jackson and I came away without any reluctance at one o'clock. * * * Went to dine with Mr. Murray, in Fleet Street, where I met Mr. Westall, Mr. Ballantyne, and, for the first time, Walter Scott, whom I found most entertaining in conversation: he seems to possess a very rich mind, is very communicative of the all but

universal knowledge he has acquired: he talked principally about the ancient Highlanders under the feudal system, and enriched his observations with interesting anecdotes; he repeated one of Campbell's poems (Lochiel's Warning). I sat till half-past twelve.—18th, Went to a place in St. Martin's Lane to see the pugilists sparring; it amused me while it lasted very much; Gregson and several others were stripped; their energy and muscular action were interesting as studies.—19th, Painted seven hours, and finished the window shutter, and put in most of Mrs. Neave's shawl."

A Reynolds pilgrimage into Devonshire offers little matter for extract, but the following passages, from a diary kept while the painter was at Coleorton, afford a pleasing impression both of himself and his hosts, the Beaumonts:—

"21st, I had a walk with Sir George and Lady Beaumont in the fields this evening: looked through the telescope at the moon, which shone uncommonly clear. Sir George then read us that paper in the Spectator which gives an account of Sir Roger de Coverley's visit to the theatre.—22nd, Went and painted from the group of trees at the farm, and made an useful sketch.—23rd, Went to paint the well at the house which I saw on the 20th. The woman of the house allowed me to sit within the door; she talked incessantly to me all day; she was such a dame as I should suppose the neat-head's wife was who scolded Alfred about burning her cakes. Yet, for all her roughness of manner, she showed me much kindness. A young woman came in with a very beautiful countenance and a young child at her breast, daughter-in-law to the old woman. * * * Sir George, in the evening, read us Addison's comedy of *The Drummer*.—24th, Painted for an hour before breakfast at the window of The Gardener's Cottage. Sir George in the evening, read us from Holinshed the account of Macbeth, which supplied Shakespeare with materials for his tragedy. The similarity of many of the circumstances, and some of the expressions, is surprising.—25th, Made some sketches of various scenes: finished that of the well; and introduced it as a background to a sketch of Mrs. Knight, with whom I had a bicker about religion, very violent, yet very civil.—26th, I began to paint, but as I was rubbing in the broken surface of a sandy road for a foreground, I was told that Lady Beaumont wished me to paint a gipsy-woman who was then in the house. I went at once: this woman seemed a singular character. I sketched in the head, and as her child lay sucking at the breast, I put it in also, although it had nothing interesting in its appearance. I finished this sketch a good deal to my satisfaction, and for the first time tried the effects of yellow lake on the flesh, which even surpassed my expectations. It has the singular quality of giving a warm and fleshy tone, without the heaviness which I have found inseparable from all other yellows.—27th, Lady Beaumont requested me to read, after breakfast, Wordsworth's Preface to his Poems, which, with some of the poems to which it alluded, and a letter in the poet's hand-writing, I read accordingly; but could not be brought at all to coincide with the fundamental principles of his system, or to admire as elegant the pieces which are pointed out as examples of his style. This was not, however, the case with her ladyship, who admires Wordsworth's productions next to those of Shakespeare and Milton. I rode with Sir George to the distance of three miles, where we saw some rocks which Haydon has been painting: they are both massy and rugged. We had a beautiful view from this spot of Coleorton and the more distant country. On our way home we passed an old abbey in ruins: the chief circumstance which renders it interesting is, that it is the birth-place of the celebrated Beaumont, who wrote in conjunction with Fletcher. After making some hasty sketches of these interesting ruins, and looking at some cottages which were very picturesque, we got home early in the evening."

It was late in the year 1809 that Wilkie and George Dawe were appointed Associates of the Royal Academy: this was shortly after the former had begun the 'Ale House Door,' now called 'The Village Festival,' and among the treasures of our National Gallery. In the year 1810, a passing notion seems to have been entertained, by some of Wilkie's evil-wishers—nay,

and in the sensitiveness of their regard for his fame, by some among his friends also—that the newly-discovered genius of Edward Bird might jeopardize our artist's popularity. He was advised by some among the more timorous to withdraw from the Academy Exhibition the picture of the 'Man with the Child's Cap'—

"Sir George Beaumont, with a delicacy of which only fine minds are capable, a day or two after the opening of the Academy, and the presence of the painter's genius was missed, wrote to him, saying,—'My dear Wilkie, I have long felt deeply in your debt, but your delicacy has always stood in the way of its discharge. I thought of deferring it to another opportunity; but it may be so long before that occurs, that I am, for various reasons, induced to send you the enclosed—let this be a secret between us.' The high and still rising fame of the painter had, indeed, increased so much the value of The Blind Fiddler, that he might safely intimate, which he did, that he regarded himself as still in his debt; yet there can be no doubt, that Sir George, in his delicate way, desired to sustain the sensitive mind of Wilkie, which he was afraid might require such support; neither, perhaps, was it out of his thoughts that the sale of his pictures, by which he lived, might be injured. That Sir George Beaumont addressed a spirit akin to his own, may be gathered from the following reply.

To Sir George Beaumont, Bart.

[No date.]
"Dear Sir George,—The letter which I had the honour to receive from you this morning, enclosing a cheque for fifty pounds, took me so much by surprise that some time was necessary for reflection. But the more I weigh the matter in my mind, the more inexcusable should I think myself were I to harbour a thought of receiving any further consideration for what I have already been so much overpaid. In order to show that I am not actuated by mere feelings of diffidence, I beg leave to state, that for the permission you have so kindly given me to have The Blind Fiddler engraved, which, by the bye, I had no right to expect, and could not ask for from every person that has got my pictures, I am to receive fifty guineas. This, in addition to what I considered on a former occasion to be a fair and liberal price, would make it an absolute act of injustice in me not to refuse what you have sent me. I therefore, with the highest sense of your generosity, beg of you to receive the cheque again, and take the liberty of enclosing it. D. W."

The summer of 1810 was marked by sickness and consequent cessation of labour, and by the zealous kindness of his friends to assist him and alleviate his illness. Whatever misgivings either friends or enemies had been vexed or comforted by, touching Wilkie's "having painted himself out," received a final check by his election as Academician in the year 1811, on the decease of Sir Francis Bourgeois. The good minister of Cults lived to see this honour paid to his son: it was in the last year but one of his life. He died in 1812, and in the subsequent year the Royal Academicians effected the removal to London of his mother, "Helen," and their household stuff ("the brass pan for making jelly" not forgotten). He established himself and them comfortably at Kensington. A better point than this cannot be found for the interruption of our hasty narrative,—to be resumed next week.

Lectures on Colonization and Colonies, delivered before the University of Oxford. By Herman Merivale, A.M., Professor of Political Economy. 2 vols. Longman & Co.

On the appearance of the first of these two volumes we briefly noticed its publication and subject-matter (*Athen.* No. 722); reserving ourselves for the completion of the work to deal with it in detail, if such a step should appear desirable. That the doubt here implied should be possible, will strike the professed student of political economy as rather extraordinary, possessed, as he must be, with a strong opinion upon the vast importance of his science, and of

the deep interest which all minds, capable of thought, should take in its discussions. There are, indeed, few engaged in productive industry, who must not have felt how closely the management, or mismanagement, of colonial affairs affects their own well-being, and who cannot lay their finger on some legislative error, that has fatally interfered to paralyze, or at least to check, their lawful exertions. Convictions are thus, from time to time, brought home to the least intelligent; while those best acquainted with the subject will readily allow, that, in colonial arrangements most especially, the Swedish chancellor's *quam parva sapientia* has its most extensive application.

In all this we perfectly coincide; and most willingly should we enter upon a formal examination of Mr. Merivale's clear and able statements, were ours a journal suited to the subject. But the *Athenæum* addresses itself to a general public; and we should be more likely to weary the mass of our readers, than to enlist their feelings, by an approach even to an exhausting investigation of any abstruse and partially cultivated inquiry. Still we cannot consent, altogether, to pass over unnoticed a work possessed of so much intrinsic and extrinsic importance: for whether we consider these Lectures as conveying valuable information in a simple and intelligent form, and as affording a readable statement of the elementary truths of the subject, or in reference to the scene of their delivery, they are equally well worthy of attentive consideration. We shall, therefore, adopt a middle course; and without attempting a summary of Mr. Merivale's reasonings, shall dip into his pages, in search of an occasional fact, or point of doctrine, likely to be appreciated by the universal public.

The first Lectures are purely historical, and they embrace a succinct and perspicuous abridgment of the influential circumstances which have prevailed in the attempts at colonization made by the different nations of modern Europe; touching principally on such of them as have proved most pregnant in good or in evil in the subsequent development of the particular colony. In a second part, the author proceeds to investigate the economic effects of colonization on the parent state, as regards the elements of capital and labour at home, and the consequences of colonial trade, with the various restrictions placed upon it. Lastly, in a third part, he displays the manner in which the interests of the colony itself are affected, in reference to its peculiar conditions of land, capital, and labour, and under the modifications impressed on it by the legislative authority of the mother country. Although the subject is thus generally announced, in its treatment everything, more or less, immediately refers to English colonization, not only as most intimately interesting to the English student, but as embracing those recent, striking, and most important emigrations, which must result in spreading the Saxon race and language over the remotest regions of the habitable globe. Those conversant with parliamentary debates, or with the proceedings of our missionary and trading associations, will be aware of the many and vast questions incidental to this inquiry, which are yet under decision, and which await all the additional lights that experience and reason can display.

The first thing that strikes us, on reviewing the history of modern colonization, is, that it was in the earliest instance undertaken without any experience, either as to its proposed ends, or the means by which those ends should be pursued. The Greeks, probably, when they undertook their migrations to the continent of Asia, had still preserved a traditional knowledge of the circumstances under which they had fixed them-

selves in the mother country; at least they proceeded with much method, foresight, and success; but on the discovery of America, all popular memory of the emigrations of the Northmen had ceased: not only was the world of America new, but the position of the emigrant, his hopes, his legitimate expectations, the causes which drove him forth, and the advantages which awaited him in his new seat, the goods within his reach, and the means by which they could be realized, all were unknown, misunderstood, or decked out in the false colouring of the imagination. The failures of these expeditions, which history has recorded, were a natural consequence; and the incidental loss of human life, and destruction of human happiness, were immeasurable. Two errors alone were abundantly fatal;—the pursuit of the precious metals, as a primary object, and the cruel mistake of Christianizing savages by brute force. Other ignorances, less salient or less easily summed up, were probably not far inferior in the amount of misery they occasioned. But this much is certain, that most of the early attempts at colonization have left little but the memory of their faults behind them; and the most necessary experience, thus acquired, was bought by deplorable sacrifices. Of this, Mr. Merivale adduces an instance, the more remarkable from its recent date, in the French attempt to colonize Cayenne in 1763. The story is thus told by the author:

"The vices of administration incidental to a government so corrupt as that of old France, were sensibly felt in her foreign dependencies, notwithstanding the partiality with which they were treated by her legislators. Court favour was the only source which supplied them with governors and other executive officers—a source even more tainted than that of parliamentary interest among ourselves. Men without fortunes or character, ruined in their own country, eagerly sought and obtained these appointments, which were commonly regarded as the last resource of a spendthrift. Much ignorance, as well as much corruption, prevailed in all the details of office. * * In accordance with a theory of the day, it was determined to raise at once a full grown colony on the continent of America. No less than twelve thousand unfortunates were embarked from France, and landed in Cayenne, without an attempt towards preparing the tropical wilderness for their reception. They were amply supplied with two years' provisions at an enormous expense; but it had never occurred to the managers of the expedition, that provisions would not keep in such a climate, and before cultivation had commenced they were starving. Famine and fevers in a few months almost destroyed them; of the few survivors about 1500 were removed to an alluvial spot on the coast; a sudden rise of one of the rivers of the interior took place, and all were swept away in a single night."

This is but an epitome of most of the first attempts at colonization, when undertaken under the control of distant and incompetent authorities.

Passing over a vast variety of facts in the history of colonial blunders, we can only state, that the great lesson derived from the historical part of Mr. Merivale's work is this, that, powerful as legislation and its artificial combinations may be, in working immediate weal or woe to those submitted to its operations, yet nature is more potent still; and in the long-run it overpowers and defeats all human opposition to its laws. Thus the slave cultivation, rendered for a time available, by the productive richness of a virgin soil, but being by the great laws of Nature inevitably a wasteful and expensive employment of force, is not destined for perpetuity, but must eventually, and despite all legislation, be abandoned: so too, protection and prohibition, from similar causes, must one day disappear before the common sense and common honesty of free trade. In conformity with this verity, it has happened, that the commerce of our West

India Islands, propped and bolstered by both these abuses, has long been sinking into progressive decay, and must eventually perish, though both should be continued. The real and prevailing source of West Indian prosperity, was the possession of an unworked soil; but the immense advantages incidental to that condition must necessarily disappear in the working, and the planters be subjected to the common condition of ordinary cultivators. Thus arises a natural succession of local prosperity and decline, developed in different colonies, in the chronological order of their respective exploitation. This process is thus generalized by the author:—

"The opening of a fresh soil, with freedom of trade, gives a sudden stimulus to settlement and industry; the soil is covered with free proprietors, and a general but rude prosperity prevails. Then follows a period of more careful cultivation, during which estates are consolidated, gangs of slaves succeed to communities of freemen, the rough commonwealth is formed into a most productive factory. But fertility diminishes; the cost of production augments; slave labour, always dear, becomes dearer by the increased difficulty of supporting it: new settlements are occupied, new sources of production opened: the older colonies, unable to maintain a ruinous competition, even with the aid of prohibitions, after a period of suffering and difficulty, fall back into a secondary state, in which capital, economy, and increased skill, make up, to a certain extent only, for the invaluable advantages which they have lost. Thus we have seen the Windward Islands maintaining at one period a numerous white population; afterwards importing numerous slaves, and supplying almost all the then limited consumption of Europe. We have seen Jamaica rise on their decay, and go through precisely the same stages of existence. We have seen how St. Domingo, in its turn, greatly eclipsed Jamaica; but St. Domingo was cut off by a sudden tempest, and never attained to the period of decline. Lastly, we have seen the Spanish colonies of Cuba and Portorico, after so many centuries of comparative neglect and rude productiveness, start all at once into the first rank among exporting countries, and flourish like the exuberant crops of their own virgin soil, while our islands, still rich in capital, but for the most part exhausted in fertility and deficient in labour, were struggling by the aid of their accumulated wealth against the encroaching principle of decay. The life of artificial and antisoocial communities may be brilliant for a time, but it is necessarily a brief one, and terminates either by rapid decline, or still more rapid revolution, when the laboriously constructed props of their wealth give way, as they sometimes do, in sudden ruin."

These facts must necessarily modify the abstract bearings of the slavery abolition on the labour market, and on the trade dependent on it. Mr. Merivale, in allusion to the failure of some favourable anticipations, observes:—

"Nothing can be farther from my thoughts than to detract from the merit of that crowning measure, almost a solitary instance in the history of many centuries, of a national act of disinterested self-denial. To be the citizen of the state which has accomplished it, is to my feelings a higher title of distinction, than to be the countryman of the conquerors of the East, or of the commercial sovereigns of the West. But now that both the violent prejudices and the sanguine hopes which obscured the view of the ablest politicians at the time when that act was performed have passed in some measure away, we may, I think, perceive, with a little attention, that emancipation, although of the highest importance in a moral and political point of view, will not, and cannot in the nature of things produce any very great revolution in the economical progress of events, unless, indeed, by laying the seeds of some great future changes, of which no eye as yet sees even the beginning. It is evident that the real blow was struck. I will not say at the prosperity of our sugar colonies, but at the system under which they had grown up, when the slave-trade was abolished. It was the confident hope of the advocates of that measure, that it would improve the economical prospects of the colonies: they

were unfortunately deceived, as we have seen. With a free trade in slaves, our planters might have struggled on, under a vicious and wretched system, no doubt; but still their monopoly might have been longer maintained. Without it, that system must have come to ruin: sooner or later this country must have gone elsewhere for the supply of those increasing wants, which their cramped energies could not meet. Emancipation, taken at the worst, can only have brought this inevitable result a little nearer; taken at the best, it may have laid the foundation of a new and more solid edifice of colonial prosperity; it may have given a turn to the course of events, and opened for our magnificent tropical empire of the West a new cycle of destiny."

This is somewhat obscurely expressed. The author has already declared, that the West Indian sugar trade (abolition or no abolition, monopoly or no monopoly,) must eventually be attended by such a ruinous expense, as the mother country will not and cannot pay. But the whole difference in the cost of production, as respects mere abolition, is between slaves dearly fed and freemen dearly paid. If wages were higher in the islands than in other countries, free labour would eventually flow in, and a further rise be prevented. So, too, if food were freely imported from the cheapest sources, labour, whether free or enforced, might be maintained on a par with that of other countries. Whatever inconveniences, then, can be supposed to result from abolition, supposing all restraints upon trade removed, would depend upon the improbability, that the cost of importing labour and food from abroad, would exceed the difference between the value of the freeman and that of the slave. Supposing, therefore, that by some improvements in husbandry, the West India soil could be rendered sufficiently valuable to support an unprotected culture, which should be at the same time unfettered by restrictions, (the only admissible data of any sound argument,) we may safely rely upon the known superiority of free labour, to conclude in favour of the economy, as well as of the morality, of the Abolition Act. With an ungrateful soil, on the contrary, any amount of protection, whatever the shape, (slave trade privileges, or monopoly,) only can protract a state of things which ought to cease and make way for sounder conditions. Whatever, then, might have been possible with slave labour, would, *à fortiori*, be possible now, were the labour and provision markets open; and that, we suspect, is what the abolitionists intended.

Among the more amusing pages of this work is that which relates to the Jesuits' government in Paraguay, where their missionaries obtained the command of a large population of converted Indians:—

"The great Jesuit republic, or rather republics, consisted of three different sets of Reductions, comprehended within the same Spanish government, namely, the lieutenantancy of Buenos Ayres, but at a considerable distance from each other; those of the Guaranis, the Chiquitos, and the Moxos. The first of these were the most ancient and the most famous, and comprehended the most numerous population; they were situated, not within the limits of the modern republic of Paraguay, celebrated in our times as the seat of the singular despotism of Francia, but in a neighbouring district, now forming part of Brazil. The Guaranis were a very numerous people, whom the Jesuits found the means of reconciling to Christianity during the seventeenth century. Unwilling to lose the fruit of their labours by the reckless violence of the Brazilian slave-hunters on the one hand, or through the contaminating society of the Spanish colonists on the other, they obtained by degrees from the crown the privilege of governing these Indians under laws of their own contrivance, arming them for their own defence, and excluding from the limits of their territory all strangers, sojourners, and even all visitors whatever, unless admitted for their own purposes. They contained, at one time, from

100,000 to 150,000 souls. They were divided into missions, each of which held several thousand. The people of each mission were collected into a large village or town. In each there resided two ecclesiastics of the order; namely, one with the title of Curate, the other a sub-director, or assistant, to whom the details of the temporal management of the mission were entrusted; and no other white whatever. The Indians of each elected their own municipal officers, after the usage of all Spanish towns; but the nomination was subject to the approval of the curate, and in point of fact, their authority was titular only; every function of power, from the highest to the lowest, was lodged in the hands of the spiritual governor. All the natives were armed and officered by Indians of their own nation, being occasionally put under temporary training by Spaniards, under the especial superintendence of the priests. The houses of each town or village were exactly alike, and no distinction admitted in dress, or in the enjoyment of domestic comforts and luxuries. The only sumptuous building was the church; its adornment, and the pomp of divine worship, almost the only mode in which the surplus wealth of the community could be expended. The land of the village was divided into two portions; the field of the community, and the field of God. The latter was cultivated by the labour of all, for the purpose of raising articles which were exchanged by the Jesuits for such commodities as were wanted for the purposes of maintaining the splendour of their ritual, and supporting establishments for the sick and orphans, and for such other charitable ends as so simple a society could require. The other field was cultivated for the sustenance of the community, and for obtaining by exchange those manufactured articles which they did not themselves produce."

But the most interesting feature of this republic was, the community of goods, in which it bears a striking similarity to Mr. Owen's, the St. Simonian, and some other modern schemes of polity, and the lesson it affords to such innovators is worth consideration. But, first, of the success of the experiment, which the author well explains:—

"The principle that every man's labour belongs to the community; that his right of property extends only to his aliquot part of the produce of the co-operating industry of all; the regulated exchange, under fixed laws of value, between the produce of the day's labour of each separate artisan or labourer; the exclusion of the use of money; all these, whether asserted in theory or not, were actually practised by the Jesuit rulers of Paraguay, and that for more than a century, with uninterrupted success; whereas no scheme of Socialism, or Saint Simonianism, or any other of the philosophical dreams of modern times, has ever endured the test of above a few years' imperfect application. And the reason is obvious. While men are born with different tendencies and unequal powers, no means of maintaining equality among them can be found, except of a compulsory nature. Now, not a single one of the various systems to which I allude has ever contained, or, from its very nature, could contain, any provision for enforcing the observance of that equality on which they all insist. The Jesuits had the means at hand; their subjects were bound to them by ties of absolute unqualified obedience, such as no government but that which controls the spirit of man can command. And it is probably no very adventurous philosophical speculation, to foretell that no scheme of social equality will ever develop itself among mankind except under a hierarchy."

Notwithstanding, however, this advantageous lever, the machine did not continue to work. The Indians, in a long succession of years, dwindled in numbers, and made no moral advances; while an extensive system of kidnapping was in vain employed to fill the void thus created. This fact is thus explained:—

"And in these days, when the very idea of freedom of action for the half-instructed man is connected in the eyes of many with those of licence, self-will, and infidelity, I know not whether some may not be tempted to contrast the content and the quiet morality of this theocracy with the turbulent passions and vices which deform human society in every other

shape. Were I to combat these views on ethical grounds alone, it would be difficult perhaps to meet, certainly to convince, the adversary; because, were I to say that the minds of men kept in this slavish condition are brutalized and degraded, we should probably not agree in the definition of those words: apathy and contentment, ignorance and simplicity, obedience and servitude, are terms which often so nearly approximate in practical application, that an argument founded on the difference between them could scarcely be conducted to a satisfactory issue. But there is another and a very singular test of the success of the experiment of these religionists. It is this: What was the reason why people well fed, well cared for, entirely without spirituous liquors, inhabiting the climate to which they were accustomed, exempt for the most part from external hostility, not only did not multiply, but uniformly failed to keep up their numbers? Was it not want of liberty? Is it not the most probable solution of the phenomenon, that where the mental action is restrained altogether, the physical constitution likewise suffers: that men in a state of complete servitude, like caged animals, will not multiply: that in the absence of all excitement and care the faculties become torpid, the bodily strength sinks, and the man dies early of a premature and painless decay? while communities composed of men, thus circumstanced, waste away by that unseen destruction, which Hesiod enumerates among the calamities inflicted on guilty nations. Such are the consequences of contravening the laws of nature: of which it is assuredly one, that man shall provide for himself by the sweat of his brow, whatever the suffering with which that condition of life may often be accompanied; and another, that man shall choose his own course of action, and distinguish for himself between the right and the wrong, however dangerous the liberty thus enjoyed, however beset with snares the path of self-guidance may be."

But to return. A very large part of Mr. Merivale's second volume is expended in considering Mr. Wakefield's system of colonization; but it would be impossible for us, by any abridgement, to give a connected exposition of his arguments and their results. On the whole, the volumes are sufficiently popular in their construction to meet the wants of the least cultivated mind that can apply itself with steadiness to any investigation; and is not wholly averse from all grave consideration of questions of general and vital importance. We lament that we cannot affirm such readers to be Legion.

A Voyage of Discovery towards the North Pole, performed in His Majesty's Ships Dorothea and Trent, under the Command of Capt. D. Buchan, R.N. By Capt. F. W. Beechey.
[Second Notice.]

WHEN we last week parted from the Expedition, Capt. Buchan had resolved to proceed westward, and follow the outline of the ice-barrier towards Greenland. Scarcely, however, had they started when a gale sprung up, and they were reduced to storm-stay-sails.

"An hour had scarcely elapsed, when the main body of ice, which had been lost sight of for a short time, was seen close upon the lee-beam, with the sea beating furiously upon it. The imminent danger to which the vessels were now exposed induced us to press them with all the sail they would bear, by setting the close-reefed main-topsail and foresail, but they availed us nothing; we settled down gradually upon the danger, and were soon amongst the large pieces of ice, which in windy weather skirt the edge of the pack. These pieces consist of the heaviest ice, or that which has the greatest hold in the water, and remain at the edge in consequence of their being less operated upon by the wind. As we could not afford to lose an inch of ground by bearing up to avoid these masses, we received many very heavy concussions in turning them out of our course. The *Dorothea*, having been more to leeward than the *Trent* when the gale sprung up, was so close to the ice at half-past nine o'clock in the forenoon that, in order to escape immediate shipwreck, it became necessary for her to take refuge amongst it,—a practice which has been resorted to by whalers in extreme cases, as their

only chance of escaping destruction. As she bore away, we watched the result of the evolution with the greatest anxiety,—since, from the formidable aspect of the ice under our lee, it did not appear possible for any ship to survive an encounter with it, and we could not but be aware that the fate of our own vessel might soon be connected with the issue of her daring exploit. We were, however, left in the most distressing uncertainty as to both, for the *Dorothea* was almost immediately obscured by the foam and spray of the sea, which were carried up to a great height. Thus circumstanced, our first impulse was to run our own ship into the ice by the side of our consort, in the hope that by so placing the vessels they might be of service to each other; but, calling to mind that the frame of the brig was weak in comparison with that of the *Dorothea*, we did not think it probable that we could render her any assistance; and, consequently, as the wind at that moment favoured an expectation of our own vessel being able to reach into smoother water, we held on our course a little longer. We, however, soon found that we had nothing left but to follow the example of the *Dorothea*, and began to make every preparation in our power to withstand the encounter. It evidently appeared that we should have most to apprehend from the first concussion; and in order to avert the effect of this as much as possible, a cable was cut up into thirty-foot lengths, and these with plates of iron four feet square, which had been supplied to us as fenders, together with some walrus's hides, were hung round the vessel, especially about the bows. The masts, at the same time, were secured with additional ropes, and the hatches were battened and nailed down. By the time these precautions had been taken, our approach to the breakers only left us the alternative of either permitting the brig to be drifted broadside against the ice, and so to take her chance, or of endeavouring to force fairly into it by putting before the wind, as the *Dorothea* had done. Had we been permitted to witness the fate of that ship, we should not have hesitated to follow her example, but, as it was, a momentary doubt rested upon our minds as to the prudence of so desperate a measure. At length, the hopeless state of a vessel placed broadside against so formidable a body became apparent to all, and we resolved to attempt the latter expedient."

All eyes were now strained, in the hope of finding some spot more open than the general pack, but in vain.

"All parts appeared to be equally impenetrable, and to present one unbroken line of furious breakers, in which immense pieces of ice were heaving and subsiding with the waves, and dashing together with a violence which nothing apparently but a solid body could withstand, occasioning such a noise that it was with the greatest difficulty we could make our orders heard by the crew. This scrutiny, although but of momentary duration, allowed us more narrowly to examine the scene around us, and I wish I could in this place communicate to the reader any just conception of it, but I am utterly at a loss for words in which to embody its description. No language, I am convinced, can convey an adequate idea of the terrific grandeur of the effect now produced by the collision of the ice and the tempestuous ocean. The sea, violently agitated and rolling its mountainous waves against an opposing body, is at all times a sublime and awful sight; but when, in addition, it encounters immense masses, which it has set in motion with a violence equal to its own, its effect is prodigiously increased. At one moment it bursts upon these icy fragments, and buries them many feet beneath its wave, and the next, as the buoyancy of the depressed body struggles for reascendancy, the water rushes in foaming cataracts over its edges; whilst every individual mass, rocking and labouring in its bed, grinds against and contends with its opponent until one is either split with the shock or upheaved upon the surface of the other. Nor is this collision confined to any particular spot; it is going on as far as the sight can reach; and when, from this convulsive scene below, the eye is turned to the extraordinary appearance of the blink in the sky above, where the unnatural clearness of a calm and silvery atmosphere presents itself, bounded by a dark hard line of stormy clouds, such as at this moment lowered over our masts, as if to mark the confines within which the efforts of man would be of no avail, the reader may imagine the

sensation of awe which must accompany that of grandeur in the mind of the beholder. * * We were now so near the scene of danger as to render necessary the immediate execution of our plan, and in an instant the labouring vessel flew before the gale. Each person instinctively secured his own hold, and with his eyes fixed upon the masts, awaited in breathless anxiety the moment of concussion. It soon arrived,—the brig, cutting her way through the light ice, came in violent contact with the main body. In an instant we all lost our footing, the masts bent with the impetus, and the cracking timbers from below bespoke a pressure which was calculated to awaken our serious apprehensions. The vessel staggered under the shock, and for a moment seemed to recoil; but the next wave, curling up under her counter, drove her about her own length within the margin of the ice, where she gave one roll, and was immediately thrown broadside to the wind by the succeeding wave, which beat furiously against her stern, and brought her lee-side in contact with the main body, leaving her weather-side exposed at the same time to a piece of ice about twice her own dimensions. This unfortunate occurrence prevented the vessel penetrating sufficiently far into the ice to escape the effect of the gale, and placed her in a situation where she was assailed on all sides by battering-rams, if I may use the expression, every one of which contested the small space which she occupied, and dealt such unrelenting blows that there appeared to be scarcely any possibility of saving her from foundering. Literally tossed from piece to piece, we had nothing left but patiently to abide the issue, for we could scarcely keep our feet, much less render any assistance to the vessel. The motion, indeed, was so great, that the ship's bell, which in the heaviest gale of wind had never struck of itself, now tolled so continually that it was ordered to be muffled, for the purpose of escaping the unpleasant association it was calculated to produce. In anticipation of the worst, we determined to attempt placing the launch upon the ice under the lee, and hurried into her such provisions and stores as could at the moment be got at. Serious doubts were reasonably entertained of the boat being able to live amongst the confused mass by which we were encompassed; yet, as this appeared to be our only refuge, we clung to it with all the eagerness of a last resource. After some time had elapsed without any improvement in our situation, and when, on the contrary, it became more and more evident, from the injury the vessel repeatedly received, that she could not hold together very long, we were convinced that our only chance of escape depended upon getting before the wind, and penetrating further into the ice. To effect this, with any probability of success, it became necessary to set more head-sail, though at the risk of the masts, already tottering with the pressure of that which was spread. Watching an opportunity, some of our expertest seamen gained the fore-top-sail-yard for this purpose, and let a reef out of the sail, while the jib was dragged half way up its stay by means of the windlass. This additional pressure upon the fore part of the vessel happily succeeded beyond our expectations. The brig came into the desired position, and with the aid of an enormous mass under the stern, she split a small field of ice, fourteen feet in thickness, which had hitherto impeded her progress, and effected a passage for herself between the pieces. The situation of the vessel was now greatly improved, so much so that, by carefully placing the fenders, particularly the walrus hides, between the ice and her sides, the strokes were so much diminished that we had scarcely any doubt of saving her, provided the gale did not last long. How often and anxiously did we at this time turn our telescopes in the direction in which we had last seen our consort; for though conscious that neither could render the other any immediate assistance, yet it would have been a great consolation to have known that she was still afloat, and that in the event of the worst happening to one, there was yet a remote chance of ultimate relief from the other vessel. But between the *Dorothea* and ourselves there was interposed a dense cloud of spray, which limited our view to a few fathoms only, and effectually prevented our obtaining any information as to her condition."

After four hours of fearful suspense, the gale abated almost as suddenly as it had risen. The *Dorothea* was seen still afloat; but made known

by signals that she had suffered severely. Great exertions were now made to liberate the vessels.

"It was a difficult task which we had to perform, and one that was by no means yet free from danger; but the blows which the vessel now encountered were so comparatively light with respect to those she had already withstood, that we thought little of them; besides, the necessity of the measure seemed so urgent that we persevered in our endeavours, and about four o'clock succeeded in getting the *Trent* quite clear of the ice. The *Dorothea*, however, was too much damaged to risk the heavy blows which attended this operation, and continued embayed in the ice until six o'clock the following morning, when, with the assistance of our boats, she also effected her release. Thus, by the blessing of Divine Providence, both vessels were again in an open sea; and that heart must indeed have been obdurate which did not, secretly, at least, return thanks to the Almighty for a deliverance from such imminent danger. But we could not conceal from ourselves that although now unfettered by the ice, our prospects were widely different from those with which, but a few hours before, we navigated an open sea. Then everything was before us, and the mind was buoyant with the prospect of fresh enterprises. Now both vessels were disabled, and one, at least, was in a foundering condition. So that although ignorant of the full extent to which either had suffered, it was nevertheless quite evident that, as regarded the main object of the Expedition, they were both useless. In a leaky state, we made the best of our way to Fair Haven, in Spitzbergen, and thence to a secure anchorage in South Gat, in the same island. * * As soon as the Expedition was securely moored at South Gat, an inspection of the hulls of both vessels took place. The *Trent* was found to have sustained less injury than the *Dorothea*, which had the greater part of her timbers either broken or shook, and several of her beams sprung. The larboard side had been forced in so much, that several spare oak planks, four and five inches in thickness, which were stowed in the wing, were found broken in various places. The spirit-room, which was built in the centre of the ship, was forced in; many casks of provision, stowed in the body of the hold, were stove, and even some that were bedded in coals in the ground tier had their staves broken. It is hardly possible to imagine such extensive mischief occurring to any vessel without her immediately foundering, and it is quite evident that, under Providence, nothing but the judicious precaution of lining the vessels with felt prevented the occurrence of that disaster."

This examination satisfied Capt. Buchan that the only safe course was to return home. While the vessels were under repair, the coast was carefully surveyed:—

"We found the shores of this part of Spitzbergen in general very steep, for, with the exception of here and there a narrow flat bordering upon the sea, they speedily rise into mountains of from two thousand feet and upwards in height, increasing to a far greater altitude in the interior. These hills are, for the most part, inaccessible, either on account of the abruptness of the ascent, or of the treacherous nature of their surfaces, upon which large stones and fragments of the mountain are so lightly poised, that the smallest additional weight precipitates them to the bottom of the hill. * * Almost all the valleys in Spitzbergen, which have not a southern aspect, are occupied either by glaciers or immense beds of snow. These beds afford almost the only feasible mode by which the summits of the mountain ridges can be gained; even these are very steep; and in descending by them extreme care is necessary to avoid being precipitated from the top to the bottom, especially when the snow has been rendered hard by a succession of thawing and freezing. This process frequently takes place in the summer, and occasionally glazes the surfaces so highly, that when the sun shines they reflect a brilliant lustre, and give to the coast a curious and pleasing aspect, which, though upon an incomparably more extensive scale, brings to the recollection of those persons who have visited Quebec, the singular effect produced by the mass of tinued roofs and steeples which used to crown the heights of that place. Of the danger which attends the traversing these acclivities we had nearly received a serious proof, for we narrowly escaped

losing one of our best and most active seamen in an attempt to descend by one of these inclined planes. * *

Near Dane's Gat there are several glaciers, similar to those already described in Magdalena Bay, the largest being about ten thousand feet in length, by two to three hundred feet in perpendicular height. Like the former, they all occur between steep mountains, and partake of the peculiarity of all the glaciers in Spitzbergen, none of them having a southern aspect, but all invariably occupying such valleys as are either very obliquely inclined to the noonday sun, or are entirely screened from it by the surrounding hills. * *

In the Arctic regions, the upper surface of the glacier presents a smooth and slightly convex plain, free from those ridges and pinnacles which characterize the southern glacier. It often extends two or three miles inland, in an inclined direction until it attains the mountain ridge, and is surmounted only by the dreary rocky peaks from which the glacier in part receives its supply. The surface of this plane is occasionally rendered hard and crisp by frost, and is then capable of being traversed on foot, but in so doing it is necessary to guard against the danger of falling into the fissures, which are sometimes both numerous and of considerable depth. Like the southern glacier, streams of water from the thawing snow around fall in bold cascades into these fissures, and rush into the icy bowels of the berg, there to be converted anew into ice, or to find an exit at the face of the glacier. In the large iceberg at Dane's Gat, one of these streams was in constant operation during the day, gushing out of the perpendicular face of the glacier and falling into the sea, while another was discharged at the head of a cavern at the surface of the sea. The face, or front, of the glacier is generally perpendicular, and occasionally projects a considerable distance into the sea, apparently descending to a great depth also. Throughout the whole extent of its surface it presents a wall of pure ice. Caverns sometimes occur near the water's edge, and the sea washing into them occasions long pendent icicles, which have a pleasing effect. The sea in the vicinity of almost all the glaciers which fell under our observation was deep. In some places we could find no bottom with our deep sea-lines, as close as we dared go; and in others, as in Magdalena Bay, the water deepened from the centre of the bay to the large glacier at its upper extremity, and towards all the bergs formed in that harbour there was a tendency to an increase of depth; whereas, on the opposite side of the bay, where there are no glaciers, there is comparatively shallow water from one end to the other. * *

In consequence of the immense pieces of ice which occasionally break off these glaciers, it is very dangerous for a boat to approach them. On two occasions we witnessed avalanches on the most magnificent scale. The first was occasioned by the discharge of a musket at about half a mile distance from the glacier. Immediately after the report of the gun a noise resembling thunder was heard in the direction of the iceberg, and in a few seconds more an immense piece broke away and fell headlong into the sea. The crew of the launch, supposing themselves beyond the reach of its influence, quietly looked upon the scene, when, presently, a sea rose and rolled towards the shore with such rapidity that the crew had not time to take any precautions, and the boat was in consequence washed upon the beach, and completely filled by the succeeding wave. As soon as their astonishment had subsided they examined the boat, and found her so badly mired that it became necessary to repair her in order to return to the ship. They had also the curiosity to measure the distance the boat had been carried by the wave and found it ninety-six feet. On another occasion we were viewing the same glacier, and had approached tolerably near when a similar avalanche occurred, but, fortunately, we were not near the shore, and, by attending to the direction of the boat's head, we rode over the wave it occasioned without any accident. This occurred on a remarkably fine day, when the quietness of the bay was first interrupted by the noise of the falling body. Lieutenant Franklin and myself had approached one of these stupendous walls of ice, and were endeavouring to search into the innermost recess of a deep cavern that was near the foot of the glacier, when we heard a report as if of a cannon, and, turning to the corner whence it proceeded, we perceived an immense piece of the front of the berg sliding down from a height of two hun-

dred feet at least into the sea, and dispersing the water in every direction, accompanied by a loud grinding noise, and followed by a quantity of water, which, being previously lodged in the fissures, now made its escape in numberless small cataracts over the front of the glacier. We kept the boat's head in the direction of the sea, and thus escaped the disaster which had befallen the other boat; for the disturbance occasioned by the plunge of this enormous fragment caused a succession of rollers which swept over the surface of the bay, making its shores resound as it travelled along it, and at a distance of four miles was so considerable that it became necessary to aright the Dorothea, which was then careening, by immediately releasing the tackles which confined her. The piece that had been disengaged at first wholly disappeared under water, and nothing was seen but a violent boiling of the sea, and a shooting up of clouds of spray, like that which occurs at the foot of a great cataract. After a short time it reappeared, raising its head full a hundred feet above the surface, with water pouring down from all parts of it; and then, labouring as if doubtful which way it should fall, it rolled over, and, after rocking about some minutes, at length became settled. We now approached it, and found it nearly a quarter of a mile in circumference, and sixty feet out of the water. Knowing its specific gravity, and making a fair allowance for its inequalities, we computed its weight at 421,660 tons. A stream of salt water was still pouring down its sides, and there was a continual cracking noise, as loud as that of a cart-whip, occasioned, I suppose, by the escape of fixed air. *

On the 30th of August the Expedition again put to sea. Though the Captain had resolved not to expose the ships to further risk, he sailed northward to examine the ice, and found it in exactly the same state as when he left in July. The Expedition therefore started on its return, and arrived on the 22nd of October. Now for a few words on the probabilities of the future.

Hitherto all explorers have been stopped by a barrier of ice extending apparently from Nova Zembla to Greenland. This barrier, however, is not fixed and permanent; where the ice has in one season opposed further progress, an open sea has been sailed over in another. Capt. Parry, for example, reached 150 miles beyond the point where Capt. Buchan was stopped. Hence, and from other circumstances, it has been inferred that it is possible, at some fortunate moment, to find an opening in this barrier which will enable us to penetrate to an open sea. Captain Beechey seems to rest his hopes on steam and the screw propeller:—

"The openings in the ice are generally of short duration, perhaps for eight or twelve hours only, during which time an ordinary sailing vessel, threading the many tortuous channels, does not advance above ten or twenty miles in a direct line before the closing of the fields puts a stop to her progress; whereas a steamer, regardless of wind—and it is in calm weather mostly that the ice opens—would be able to accomplish three or four times the advance in the same period; and perhaps to come to some land in the north, which if reached, would materially improve her prospect of success. In the event of the ice closing, the propeller could be instantly drawn up into the body of the vessel, and when wanted could be as expeditiously replaced, especially as smooth water generally prevails between the floes of ice. In case of frost, the screw is wholly under water, and entirely free from that accumulation of ice, which would take place about the paddle floats and boxes of an ordinary steam-vessel, to the great detriment, if not the entire destruction, of the wheel. Should the vessel be caught and compelled to winter, a steam-apparatus for warming the vessel throughout could be fitted with little trouble. And as the propeller is only intended to be used as an auxiliary power, a small high-pressure engine would be all that would be required, and consequently it would take up but little of the stowage of the vessel. In short, it seems as if this invention had appeared about this time to stimulate us to further exertion, and the auspicious return of Captain James Ross from the Antarctic seas, with officers and seamen already accustomed to the ice, and with two vessels ready

strengthened, to which the propellers could be applied at a moderate expense, appears to mark the present as a period at which arctic research might be most advantageously resumed. In connexion with this attempt, that most interesting and important question, of the compression of the earth at the Poles, might undergo an investigation, by a direct measurement of an extensive arc of the meridian at Spitzbergen. * * With such an undertaking, other interesting objects might be connected. * * Much requires to be done in magnetism. The correct determination of the position of the magnetic poles; the present Dip and Magnetic intensity, as compared with results obtained twenty years ago, during which period the needle has begun to retrograde, would be particularly desirable. And, amidst other natural phenomena, the stupendous ice formations, which have recently excited much attention, are not unworthy of investigation: whether they really have a progressive motion, tearing their icy bases from the firmly-frozen earth beneath, or whether they remain immovably fixed, and are thus icy monuments of at least four thousand years' antiquity, are inquiries full of interest, although they sink into insignificance compared with the magnitude of the propositions above mentioned. It has been shown that the highest latitude has been reached in the vicinity of Spitzbergen, and, consequently, that is the point from which any expedition sent upon this service should start. And as the sea here does not become clear of ice until the summer is well advanced, the ships would have ample time to land, and to settle the party engaged in the measurement of the arc of the meridian, and to push other useful inquiries, before they would be required to start on their grand enterprise. If they should chance to arrive at an auspicious moment during one of these favourable openings in the ice, and if any land should be discovered in, or near the situation marked in an old Dutch chart, and its coast should stretch to the northward, and be approachable, there is but little doubt that the expedition would be able to advance along its western side, owing to the prevailing motion of the ice, and perhaps attain a very near approach to the Pole. In any case we shall have acquired knowledge, and a positive benefit to science, by a more accurate determination of the figure of the earth than we have hitherto possessed. *

These are the suggestions of an intelligent officer, whose opinion is entitled to respectful attention. We leave the chances of success to be judged of by our readers; and will only add, that from rumours which have reached us, we think it not improbable that the experiment will be tried.

The Works of Lord Bolingbroke; with his Life. 4 vols. Philadelphia, Carey & Hart.

THE arrival of a new and complete edition of the works of Bolingbroke from America has set us speculating on the special interest which our transatlantic brethren can find in the writings of one who is now but rarely studied in this country.

In his own times, Bolingbroke attracted the attention of all Europe. It was agreed, as by common consent, that never had a more powerful speaker appeared in parliament; he was deficient in no attribute of an orator; he possessed a fine person and a harmonious voice, a graceful and flowing delivery, a prompt memory, a lively fancy, and a clear, rapid, apprehensive intellect. His style was brilliant and captivating; a rich diction, profuse imagery, apt allusions, and a highly polished wit adorned all his speeches. Powerful in parliament, he was even more formidable in council. Singularly shrewd in his perception of individual character, he was sagacious in his schemes for the success of whatever cause he was embarked in. Fertile in projects, with untiring energies, and a resolute character, seldom has the world witnessed a man endowed with such capacity for public affairs. And yet how little he effected! It was not by him that the entrance of the Tories to power was achieved. The intrigues of Harley were more useful than the eloquence of

Bolingbroke. Driven from power, he committed himself with the Pretender and the Jacobites, but his new friends speedily cast him off. He was then an exile, and attainted by both the rival houses of Hanover and Stuart! Though permitted to return to his native country, he could not succeed in obtaining admission to the House of Peers, and, in despair, turned pamphleteer and political writer. In society, he fixed on himself the attention of all observers. The excesses of his youth furnished gossip for the town; his pretensions to learning and wisdom were gravely discussed in halls and colleges. The fame of his eloquence, the charms of his conversation, the graces of his person, the variety of his acquirements, his startling career, and his versatile genius, dazzled his contemporaries of all classes. He was a man to be wondered at. He was pre-eminently the greatest "lion" of his age.

But what is the fame of Bolingbroke now? How comes it that posterity does not regard him with the admiration which he received from his contemporaries? Why is it that his memory has no hold upon our affections? Because he was a wonderful, but not an admirable character, and sympathy rather than astonishment connects us with the great men of past times. His writings are void of that charm which earnestness and sincerity can alone impart.

In our days the reputation of Henry St. John depends on his literary works, which, although admirable in many points of view, do not display those wondrous powers which Pope, Chesterfield, and Swift rivalled each other in panegyrizing. The loss of his speeches does not we think detract from his fame. On the contrary, *omne ignotum pro magnifico* is very applicable to his oratorical renown. The genius of Chatham immortalized itself in a few startling sentences of sublime effect, but the copious, ornate, and diffuse eloquence of Bolingbroke could not be appreciated, except when set off by the orator's matchless elocution. There can be no doubt that Bolingbroke spoke both splendidly and persuasively, but we do not believe that he ever said *great things*, like Lord Chatham.

Of his philosophical works, Burke asked, "Who reads Bolingbroke now? who ever read him through?" and whatever differences of opinion may exist as to their merit, this same question might be asked now as then. His political writings are of a different character. Politics had been his pursuit for the greater part of his life. He had zealously devoted himself to public affairs, and had acted a conspicuous part in the House of Commons, before he wrote on politics; and he brought to the subject a mind intimately familiar with it in all its bearings. England, probably, has never had a statesman more expert in the craft of politics, and he was one of the first political philosophers who pointed out the actual working of the British Constitution. If any one wishes to study the British Constitution as it exists in the minds, habits, and characters of Englishmen, he should carefully peruse the admirable 'Dissertation on Parties,' and 'Remarks on the History of England.' It is to the constitution therein described that the British statesman (Whig or Tory) will appeal as a standard for his actions, and not to that baseless vision, lauded by De Lolme and Blackstone. There was not a spring in the machine of which Bolingbroke was ignorant. He well deserves the fame of having been the first writer who luminously treated of the more practical parts of English political science. Many have understood the theory, and many have understood the working of the Constitution, but none before his time, and hardly one since, knew both so thoroughly.

Coleridge remarks in his Lectures that the Eng-

lish language has been corrupted since the time of Swift, and it is true that essayists, divines, and political writers have been too prone to take Bolingbroke for a model. He is the most ornate of our classics. The divines of the seventeenth century were lavish in the use of imagery, but it was of an oriental character, introduced from Scripture, and employed on subjects where imagination has a large exercise. But on the commonest topics Bolingbroke indulges in ornament. This florid character of his style is agreeably relieved by the racy homeliness which frequently diversifies his language. It is evident that he had closely studied Cicero, and considered him as a model. The pompous diction, swelling sentiments, and sonorous oratory of the Roman, are strongly reflected in Bolingbroke. But as if to relieve the effects of his flowing periods, he frequently writes in short sentences. In rhythm he has never been surpassed. The euphony of Burke's rhetoric has been greatly admired, but his artistical effects are often cloying, and pall upon the ear, which longs for more natural strains. Bolingbroke struck the exact chord, between a harsh and cloying cadence, in the construction of his periods.

We shall be much surprised if Bolingbroke ever becomes a favourite author with the American people. Nor do we see the especial value to them even of his political writings. Unlike Burke, who is much read in the United States, Bolingbroke was not embarked in politics which have a permanent interest. The Jacobite struggles were as transitory in importance, when compared with the French Revolution, as the Treaty of Utrecht yields in social value to the Declaration of American Independence.

The edition of his works now before us, and which has started us into a few words of comment, is well got up, in four large volumes, with excellent print and paper. There is also a very good index. The 'Life' prefixed is wretchedly poor, being a clumsy compilation from Cooke's 'Memoirs,' and articles from the *Edinburgh* and *Quarterly Reviews*. It is a tame and uninteresting catalogue of events, rather than a biography.

OUR LIBRARY TABLE.

Conchologia Systematica, by Lovell Reeve, 2 vols. 4to. with 300 plates.—We congratulate Mr. Reeve on the completion of this beautiful work. The opinions which we have expressed, upon the various numbers during its progress, are fully borne out by it in its complete form; and the great quantity of new plates with which the latter numbers are enriched, and the many novelties now for the first time represented, cannot but fail to render the work one of standard excellence. We regret, however, that there are no specific characters given of the species figured; nor is there any list of the habitats: thus, for instance, we find not a word about the geographical distribution of the Eburne, which are confined to the Indian and China Seas—the Cymbyæ, to the African Seas, nor the Terebella, to the Indian Archipelago. On the subject of species we find some few detached observations materially at variance with the generally received opinions respecting their permanence and limits: as, however, the work does not profess to be devoted to the elucidation of species of shells in general, but only to a selection, in order to illustrate the genera, we willingly pass them over. Respecting the groups adopted by Mr. Reeve as genera, we are not always inclined to agree with him, considering that he has in many instances rejected groups, proposed by others, which possess a generic rank, or at least a set of conventional characters, as important as those which distinguish many of the groups which he has adopted. Science is not stationary, nor is the system of Lamarck the *ne plus ultra* of conchological science. We are aware that much diversity of opinion exists among naturalists as to the real character and distinctions of genera—a subject we shall not here enter further upon—but we are convinced that in numerous cases Lamarck himself would have adopted genera which are sunk in the 'Conchologia Systematica.' At all

events, the species which have been deemed of sufficient importance to have generic names given to them by other conchologists, ought to have been figured, which is not always the case.—*Cypræa Cypensis* for example,—the type of Gray's genus *Cyprocula* [a name, by the way, at variance with the Linnean canon *Nomina generica ab uno vocabulo generico fructo altero integro composita, indigna sunt*]. We have noticed a few errors in the text, both typographical and grammatical, as well as some irregularities in the references to the plates and figures (plate 278, fig. 3, and pl. 275, p. 245, for example). Notwithstanding these drawbacks, we again repeat our conviction of the high value of the work before us, comprising as it does so many hundreds of figures beautifully executed, and representing many splendid novelties with which our cabinets have recently been enriched by the voyages of Cuming, &c., whence it may be considered that at least one-fourth of the figures represent species of which no former drawings have been published.

Manual of Diseases of the Skin, by M. H. Burgess, M.D.—This is a translation, with notes and additions, of the work of Messrs. Cazenave and Schedel, which will, we imagine, prove acceptable to our professional readers, although the most that can be expected in the present state of this branch of medicine, is some nearer approach to truth than that which had been previously achieved. The attempts hitherto made at precision and classification, have chiefly been conducted with reference to the external characters of the disease, which, though a vast improvement on the absence of all order and method, has yet the demerit of obscurity, where perspicuity might have been anticipated, and the still greater inconvenience of distracting attention from the physiological and constitutional symptoms which constitute the essence of the maladies of the skin, in common with all other diseases. The tendency resulting from this classification, is in course of disappearance under the generally improved state of medical investigations, and a time is not far distant, when the existing classifications, like those of Linnaeus, will be retained for mere facility of reference, while the analogies and treatment of each disease will rest on their own scientific grounds.

The Fancies of a Dreamer, by H. H. Davis.—Mr. Davis is one of "the mob of gentlemen who write with ease," and whom it is desirable to remind, from time to time, what hard reading it is possible for easy writing occasionally to be. In the present case it is unprofitable, too; and we cannot counsel any reader of ours to such an occupation of his time.

Love and Duty, and other Poems, by T. Clarke.—Mr. Clarke is one of "the mob of gentlemen who write"—but not with ease. To him we can but say, what we have already said to so many authors of his class, that their plea of "unfavourable circumstances" is not admissible in the critic's court. "The turmoil of an active and laborious life, every moment of which would appear, to a casual observer, to have its own duties and responsibilities," is a sufficient argument against the author's meddling with the poet's art at all; but is so far from furnishing an excuse for mediocrity of execution, that nothing short of a positive inspiration can justify a man, with such claims upon his time, for any dalliance with the Muses. As with the dealers in revolution, success is the sole justification in such a case; and of the author before us, it may be predicated with certainty, that he will never entitle himself to the benefit of any such plea.

The Man-of-War's-Man, by Bill Truck.—One of Blackwood's standard novels; or, in other words, a republication, from the pages of the Magazine, of a tale published there twenty years ago. The author, in his preface, claims it as the progenitor, if not the prototype, of the 'Peter Simple' class of fictions; and informs us that he was compelled to discontinue it, owing to the indignation of gentlemen in "the service," who loaded the Edinburgh mail with remonstrances addressed to Christopher North, against the propriety of allowing such vulgar stuff to be put forth as a chronicle of their doings and their dialogue. Verily, a score of years have wrought a change! Bill Truck does not write like 'Cecil'; his periods are more redolent of tar and grog, than of *eau de Mouseline* or Tokay; but he is a positive *sen-Pelham*, if compared with some of his progeny; while, as the first, though not the best of the race, his adventures deserve to be issued in their present compendious form.

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List of New Books.—Nugent's French Dictionary, new ed. square, 7s. 6d. bd.—Life of Sir David Wilkie, by Allan Cunningham, 3 vols. 8vo. 42s. cl.—Lady Sale's Journal, post 8vo. 12s. cl.—Borrow's Bible in Spain, 3rd edit. 3 vols. post 8vo. 27s. cl.—A System of Phrenology, by George Combe, 5th edit. 2 vols. 8vo. 21s. bds.—Arnold's Introduction to the French Composition, 5th ed. 8vo. 5s. 6d. cl.—Cary's Greek and English Lexicon to Herodotus, 8vo. 12s. bds.—Tertullian's Liber Apologeticus, with English notes and preface, by H. A. Woodham, 8vo. 8s. 6d. cl.—A Practical Guide to the Duties of Churchwardens, by C. G. Prideaux, 12mo. 4s. 6d. bds.—Woodfall's Law of Landlord and Tenant, by Harrison and Wollaston, 5th ed. royal 8vo. 11s. 6d. bds. 11. 4s. bds.—A Plea for Weekly Communion, 18mo. 2s. cl. swd.—Lives of Eminent Unitarians, by the Rev. W. Turner, Vol. II. 12mo. 7s. 6d. cl.—Saying Faith as laid down in the Word of God, by Anderson, Erskine, and Cudworth, 12mo. 4s. cl.—Bush's Notes on Exodus, 2 vols. 12mo. 10s. cl.—Bush's Notes on Leviticus, 12mo. 5s. cl.—The Millennium, or World to Come, by J. Wilson, 12mo. 3s. cl.—The Restoration of all Things, by Rev. W. Pym, 12mo. 5s. cl.—Morning and Evening Prayers for every day in the Week, selected from the Common Prayer, by T. Cecil, post 4to. 2s. cl. swd.—Hilton's Theology, 2nd edit. 12mo. 4s. cl.—Cambridge University Calendar, 12mo. 6s. cl.—Malte-Brun's Geography, new edit. in 10 monthly parts, Part I. 8vo. 3s. swd.—Letters from Madras, by Lady, post 8vo. 9s. 6d. cl.—The Memoirs of a Brahmin, by the Author of Pandurang Hari, 3 vols. post 8vo. 11s. 6d. bds.—The Last of the O'Mahony's, and other Historical Tales of the English Settlers in Munster, 3 vols. post 8vo. 31s. 6d. bds.—The Pastor Chief, or the Escape of the Vaudouis, 3 vols. post 8vo. 31s. 6d. bds.—The King's Son, a Romance of English History, edited by Mrs. Hoffman, 3 vols. post 8vo. 31s. 6d. bds.—Professor Smyth's Lectures on Modern History, 4th edit. 2 vols. 8vo. 21s. cl.—Cabinet Stories, No. 24, 'Stories of Cottagers,' 18mo. 2s. 6d.; ditto, No. 25, 'Fables and Stories,' 18mo. 2s. 6d. cl.—The German Phrase Book, by M. Blanchard, 18mo. 1s. swd.—Guthrie's Geography in Miniature, new edit. by Davenport, 18mo. 7s. cl. 7s. 6d. roan.—Conchologia Systematica, or Complete System of Conchology, by Lovell Reeve, 3 vols. 4to. cl. 13s. 2s. coloured, 7s. 10s. 6d. cl.—Roger de Wyndesore's Flores Historiarum, 4 vols. 8vo. 21s. 6d. bds.—Historical Record of the First Madras European Regiment, 8vo. 18s. cl.—South's Sermons, Parts I. and II., royal 8vo. swd. 2s. 6d. each.—Johnson's Dictionary, by Fulton, new edit. 18mo. 2s. bd.—An Historical and Descriptive Account of China, 3rd edit. revised and enlarged, with map, &c., 3 vols. 12mo. 15s. cl.—Cyclopedia of Biblical Literature, by John Kitto, Part I., 2s. 6d. swd.

ROYAL ACADEMY.

Sir R. Westmacott's Lectures on Sculpture.

LECTURE V.

THE example of the school of Phidias maintained its influence, and was followed in bright but varied succession through several ages; but that simplicity and vigour, that tranquil grandeur, the peculiar character of his style, cannot be considered to have been fully sustained for more than fifty or sixty years.

The art which succeeded was of a more voluptuous kind, and the decided forms of the former were often dissolved into the androgynous, or mixed character of the two sexes.

The first example of the union of the two styles may be seen in a female torso discovered in the ruins of the amphitheatre at Capua; the beauty and breadth in the head, the sweetness and, at the same time, dignity of its expression, are not surpassed by any work in sculpture known to exist. Throughout the body there is a truth in the imitation and a grace in the flowing of the lines which make us regret that so small a portion of so exquisite a work should have been recovered. We probably contemplate in this fragment the actual forms, with very little variation, of a Grecian woman. The marble has all the appearance of having been worked from a cast from nature.

As the revolution in art, by the dismissal or rejection of symbolical or rather prescribed forms, was effected by no violation of the established principles of the art itself, as it was practised in the schools of Argos, Sicyon, or Corinth, the general sentiment became easily reconciled to the change, and it was soon extended, not only over the mother country, but also throughout the colonies of Greece.

The sublimity which Phidias had imparted to his works—the diligence, precision, and grace which characterized those of Polykleitos—and the executive skill of Agoracritus, Alcamenes, and Ctesilas, preserved their force through all the vicissitudes of art; but their value in combination has, perhaps, in no instance been more beautifully illustrated than in the two statues of the Venus of Capua, at Naples, and that known as the Venus of Melos, now in the Louvre. The received opinion that it was the custom of that, and certainly of preceding ages, to clothe the statues of females, (even those of Venus, which goddess there can be no doubt these works represent,) may be considered an objection to attri-

bute these statues to this period of art. It is, however, the only argument which can be adduced against it, for, from a careful examination of them, and comparison with the draped groups from the pediment of the Parthenon, we find in both, but more particularly in the Venus of Melos, the same style of form and peculiarities in the naked parts, and precisely the same treatment and mode of execution in the drapery, while they offer, in their whole, examples of all the higher qualities of the art belonging to that time.

The Professor said, it was not his intention to extend his consideration of the elementary qualities of Art further than was necessary for the illustration of his remarks on the several works to which he might have occasion to refer; but Expression being intimately connected with almost every object of this period, and as many works, either in the original or in ancient copies, remain to us in so perfect a state as to allow of our reasoning on their motives, he should offer, incidentally, any observations on this, or any other quality which the subject might demand, rather than make them the subject of a distinct discourse.

As every action of the body depends upon, or is influenced by, the mind, and as the great aim both of the sculptor and the painter is to endow his work with the passions and affections he himself conceives to be appropriate to his subject, and to communicate them and make them obvious to the spectator, the countenance and the gesture or action should necessarily be in perfect accordance or agreement. Of the attention the Greeks paid to this, and as an instance how forcibly they felt the necessity for its observance, no stronger example can perhaps be offered than the statue commonly called the Dying Gladiator. In the remarks which were offered in the first lecture of this course, on the qualities which were common to all works of the Greeks, as belonging to a class, this statue was particularly alluded to, and doubts were expressed as to the propriety of admitting it into the class of *athletæ*. The following are some of the reasons for excluding it:—This statue has been ascribed by some to Ctesilas, but upon what authority it is difficult to conjecture. The character of his works was elevation; and he is spoken of generally, but by Pliny more particularly, as being remarkable for adding nobleness to that which was already noble. Now this work, although inimitable both in its accordance throughout, and in its fidelity to nature, is evidently the representation of a man of low condition. This is expressed in the head and in the left hand, and more especially in the feet. In this statue there are none of the distinctive marks of a figure adapted to, or educated for, athletic exercises. There is neither compactness of form nor decision of parts, such as we find even in our own prize-fighters, after the course of training necessary for their contests. That this work may have been of the time of Ctesilas is highly probable, as we have examples, though few indeed remaining, of works expressing, like this, individual nature, as in the Whetter, or Listening Slave, in the Tribune at Florence, in the well known statue of the Boy drawing the Thorn from his Foot, the Imploring Genius, at Berlin, and the fine fragment in the British Museum, of the Two Boys quarrelling over the Tali. But, admitting this statue to be of this age, it could not represent a gladiator; human sacrifices, it is true, were common at very remote ages, but these had been discontinued for many centuries, and gladiatorial exhibitions were first introduced into Greece by Antiochus Epiphanes, at a very late period, probably not earlier than one hundred years before Christ, and more than three hundred years after Ctesilas. Winckelmann has suggested that this statue may represent a dying herald; and on the authority of Pausanias, has imagined it may be Antemocritus, the Athenian herald, who was killed by the Megareans—a violation of the laws of arms so strongly resented by the gods, that, says Pausanias, their city was never able to recover from it. That this event had been considered of no slight importance by the Greeks, is evident from their having erected a monument to the same herald on the road from Athens to Eleusis. It must be borne in mind that the accessories of the short sword and belt, and also the right arm of the statue alluded to, are restorations.

A very fine example of accordance of action with

expression is afforded in the statue of Aristides, at Naples, in which the firm, uncompromising character of the head is not more expressive of mind than are the composed position of the arms and the attitude of the whole figure. In the same class of individual nature, and it is probably of the same period, may be classed the two statues of Philosophers, in the collection at Petworth. They have all the characteristics of fine art, and are also valuable specimens of the mode of conducting portrait sculpture.

Expression depending, as has been observed, on the mind, it becomes impossible to lay down any fixed rules for the guidance of the student. The principal features of particular passions may be defined, but their modifications and treatment must depend upon the degree of force required, and on the direction of the genius of the artist, whose mind, indeed, may be considered a kind of mirror, upon which the images of external objects are received, and from which they are reflected in his works.

In the sympathies which it excites, and in the examples which it affords of gradation of expression, no work offers a wider field for observation than the group of Niobe and her Children. This great work may be considered rather as the precursor than as immediately belonging to the school of Praxiteles. It appears that doubts were entertained even in the time of Pliny (who says that these statues adorned the Temple of Apollo Sosianus, at Rome), whether they were to be attributed to Scopas or Praxiteles. The passage in Pliny is short and rather ambiguous, and might lead at first sight to the supposition that Scopas and Praxiteles were considered contemporaries, whereas the former flourished nearly eighty years before the last named. The same subject had been treated by Phidias, and was one of those which adorned the throne of the Elean Jupiter. The statues referred to may more properly be ascribed to Scopas, from the character and simplicity of the draperies in several of the daughters, and from the markings in some of the eyelids, especially in the figure of Niobe herself, and which indicate a style more severe and vigorous than belongs to the sculpture of Praxiteles. Although these statues cannot, with respect to execution, be ranked in the first class, they must always, from their variety and expression, be considered as powerful efforts of the mind; and the balance of parts, and the character and sentiment appropriate to the subject, are so happily preserved throughout, that, as a whole, they fully deserve to be regarded as amongst the finest examples left us of ancient sculpture. In this assemblage there are no fewer than fourteen different objects under the influence of fear, and the effects of grief, expressed with all the circumstance and variety which Nature dictates. The profile of the face of Niobe is of the most sublime harmony; the forehead is small and well rounded, the eye well encased, of fine form and admirable expression; the eyebrow is gently arched, the line at the same time being rather sharply indicated along the bone, a distinction of treatment peculiarly suited to the severe style, opposed to the more graceful treatment of a later age, which rounded the parts. The chin, and the whole contour of the lower jaw is full and round. The mouth, which is gently opened, is of inexpressible sweetness; its breadth, from the dilatation of the nostrils, scarcely exceeds that of the nose, the fulness of the lips preserving an harmonious proportion with the lower part of the face and chin; the hair, bound by a fillet, falls in easy, but graceful, negligence over the shoulders; the arrangement, indeed, of the whole bust shows it to be of the best time of art, and as a model of beauty it may be considered of the purest form. It is impossible to regard this head without feeling pleasure from the harmonious assemblage of the parts, and without at the same time being moved with pity from the strong image of grief which it offers. The chest and breasts are full without being too much charged, an effect which was avoided by the Greeks, even in the forms of women of a more advanced age. The statue of the daughter clinging to the principal figure equally demands our attention. The forms chosen and the beauty expressed, though distinct from that of the mother, are appropriate to the age of incipient womanhood, and appear, in conjunction with the mother, in form and beauty so perfectly in accordance as to be only so many modifications of unity itself. Fear is strongly expressed in her coun-

tenance, but it is the fear of innocence and of that expression of quickness and sudden impulse with which a girl would fly, on apprehension of danger, for refuge to a mother. She is represented of an age to admit the tender developments of form, the better to express which the sculptor has judiciously draped her only to the hips, with the simple *chiton*, which served as a shift, and was fastened by a button to each shoulder; the robe, which forms more ample masses, encircles the lower part of the figure. Without recurring to signs or allegories, the sculptor has by action or form rendered apparent the several degrees in which the mind is influenced. In one this is effected by a slight movement of the head; in another by the motion of parts only; in others by the entire action; indeed, whether regarded for their conception, composition, beauty, or expression, there are few works in existence which afford examples of more perfect unity, greater variety, or purer style.

There are passions, and even degrees of passion, which declare themselves in the countenance by contractions so disagreeable, and in the body by action so violent, that they are incompatible with, and destructive of, beauty. The Greeks, perceiving this, invariably took that middle course by which a certain degree of beauty was always preserved; and it is remarkable that there is no instance, in the best times of Art, of any violent passion, such as Anger or Despair, being personified. Desolation, as we see in the Niobe, was marked by simple affliction, and everything which could debase the beauty of nature was avoided.

To avoid any excess of expression which might offend, even the Furies were characterized rather by attributes, and were personified under agreeable forms. Pan also was represented anciently with human feet, and appears in the coins of Arcadia as a beautiful young man. All the statues of that god, as seen with goats' feet, and an expression in the head of that animal's propensities, are believed to be of a later age.

But to return to the school of Praxiteles, in which the stern dignity of Sculpture was displaced by an almost feminine tenderness both in feeling and execution, the rigid character of the earlier schools almost expiring with the younger Myron.

Undoubted examples of the great master of this period may be seen in the Apollo Sauroctonos, or Lizard Killer, and in the statue of 'Cupid bending his Bow.' There is also a beautiful little specimen in the British Museum, a copy, most probably of the same period, from the celebrated statue which occasioned the pleasant story of Phryne, the Mistress of Praxiteles. The small statues, also in the British Museum, of the Periboiton, are received as the work of Praxiteles; but the Apollo Sauroctonos, in the Villa Albani, the most precious monument in bronze which probably exists, is the most characteristic of his style. The Apollino, in the Tribunal of Florence, is another example of youthful beauty and grace. There is no antique statue that surpasses it in elegance of proportion or harmony of form. We may also class as a work of this period, a bust of Atys in the British Museum.

In the ideal style of that class of art termed androgynous—in its treatment, uniting the forms of the two sexes—this age supplies many examples, in statues of Apollo, Bacchus, Cupid, and Adonis.

An ideal standard of female beauty, according to fixed principles, had long preceded the Praxitelean age; but it was a beauty raised above the limits of mortality. In the combination of grace, and all which could add loveliness to form, this age was peculiarly distinguished. The art of the former school had its foundation in religion, and was intended to command respect, rather than to excite pleasure; but not many years after the expulsion of the Persians luxury had attained to an Asiatic pomp, and every refinement was sought after that could please the senses. But we must not confound the state of Athens with the country around it. That city, according to Dicaearchus, who wrote about the period of the death of Alexander the Great, being of the meanest character, as regarded the houses of the citizens, whilst unbounded magnificence reigned in these country residences of the Athenians. Their minds, in the interval of peace, had received that polish which the cultivation of the graces bestows, and the artist found his talent as equally in demand for pleasurable as for

sacred purposes. Every motive had, from the earliest times, been given by the Greeks for the cultivation and improvement of beauty: games had been instituted at Elis, and the prizes were consecrated in the Temple of Minerva; and so cautious were they to avoid everything which could distort, or even decompose the features, that Alcibiades refused to play upon the flute, as it had that effect, and was, in this, as in many of his habits, followed by all the youth of Athens.

Among the statues of this period, one of Venus, at Woburn Abbey, and another at Newby Hall, may be classed as examples of the highest beauty. The statue at Woburn is rather below the standard of nature, being not more than four feet ten inches in height. The accessories in the Newby statue, as well as in the Venus de Medicis, leave little doubt that both were executed after the age of Lysippus, or about the dispersion of his immediate school. The Cupids which are attached to the dolphins in the latter, under the form of winged children, are a late personification; Eros, or Love, in earlier periods, being represented as a beautiful youth.

After the subjugation of Greece by Philip of Macedonia and his son, the history of the Arts, as of the country itself, declines in interest. The jealousies and collisions for power with the princes who had followed, and the struggles of the people to recover their independence, had destroyed that calm which had contributed so much to the promotion both of Sculpture and Painting. The former was, however, partially supported, and works of the time are still found in a pure style; but in Greece generally, adulation to succeeding, but more particularly to successful princes, introduced a new practice, which seems to have hastened the fall of Sculpture. Their money, which, from immemorial times, had been sacred to the gods, and, except a local device, bore their image only, was now impressed with the forms and types of their princes, and, about 280 years B.C., the age of portraiture sculpture commenced, and heroic art declined.

But nothing perhaps contributed more to the degradation of Art, than the disuse of the means afforded for the contemplation of beautiful nature in the decline of the public games. The olive crown had ceased to inspire its wonted emulation, in the cultivation of the body for athletic rivalry; and that manly and patriotic feeling which had hitherto distinguished the Greeks generally, but the Athenians more particularly, was debased by the frequent and barbarous exhibitions of hired combatants.

Under the Ptolemies and Seleucids Art occasionally found munificent protection, and, though rapidly approaching its decline, it still was tempered with a portion of that sublimity of which we have several very beautiful examples remaining; but its power had ceased with the causes which produced and sustained it, and with Lysippus the Golden Age of Sculpture expired.

CHARACTERS IN 'CYMBELINE'

On the Acting of this Play, as recently received at Drury Lane, and chiefly on the performance of the part of Imogen.

WE proceed, for the purpose of illustrating more thoroughly the beauties unfolded in the dramatic development of the character of Imogen, to consider the personation of it by Miss Helen Faucit, its present representative on the boards of Drury Lane.

By her appropriate manner of delivering that sagacious reflection—"Oh, dissembling courtesy," &c.—which forms the very opening of the part, this actress gives at once that tone of dignity, moral and intellectual, as well as of person and of rank—that unaffected majesty of mind, as well as bearing—the accustomed absence of which, in the commonplace conception of the character, has deprived even its exquisite sweetness of its most delicious charm. Her Imogen forgets not for a moment that, in person and character, she is to be no less "the noble" than "the sweet." She makes us feel this throughout—no less in the tender parting scene with her husband, and her kind communings respecting him with her delicately affectionate servant, than in her vindication of her own conduct against her father's injustice, and her rebuking of the vulgar contempt heaped by her odious suitor upon her banished lord. Her scene with Iachimo demands a more particular consideration, for it is here that those storms begin to assail the in-

most heart of the heroine, which are to leave it so deeply through the rest of the drama. Here, too, it is that Imogen's representative is first called upon for a large display of that mute acting which constitutes so much of the most delicate and difficult execution belonging to this part, seeing that the actress has to personate, almost throughout the scene, a most interested and most agitated listener. From the commencement of Iachimo's exclamations of affected abstraction, begins that course of silent but expressive acting which calls for the highest qualities of the performer, consisting as it does of such variety, such fine gradation, of delicate yet significant touches. And now it is that the eye of the auditor, if he would apprehend the inmost spirit of the scene, should be intently fixed upon every gesture, upon every the slightest change of countenance, in the heroine's representative. Here, if ever on the present stage, will he be made to feel how much there is of the noble and the exquisite in Shakespeare's dramatic creations, that cannot be realized in the closet. He will be vividly reminded of the fact which we emphatically indicated in commencing these critical notices—that Shakespeare dramatized, not to a reading, but to a seeing and hearing public—and that for this reason chiefly, amongst others, the more thoroughly any reader shall have possessed himself of the true spirit and meaning of any portion of Shakespeare's dramatic text, the more will he be in a condition to receive that additional and crowning illustration which no critic or commentator can give him—which can only come from the performer whom Nature and Shakespeare have themselves inspired, and which is indispensable to give us the realization of that living and breathing creation which each of these dramas primarily was in the mind of its author. Nor is it because we can never hope, any more than he himself could ever expect it, to see any one of his dramatic works completely rendered to us by an adequate personation of all its characters, that we should neglect to derive such scattered illustrations as even a very imperfect theatrical representation may afford us. Speaking from the experience of our own hearts and minds, we should say that the more earnestly and cordially any reader shall have applied himself to follow up the dramatic spirit and expression of any one of our great poet's productions, to the utmost limit to which the verbal text can lead him, the more thankfully will he repair to the scene where he may be gratified and instructed by that far more complete, more vivid and precise expression which the truly inspired actor or actress will always convey to him—even though that perfectness of expression should be confined to a single character in any given play; and in this spirit it is that we return to an attentive consideration of Miss Faucit's acting in the first great scene of 'Cymbeline.'

Here, especially, we find the advantage of this lady's figure, and the dignity which pervades her conception of the part. To this scene, above all others, the absence of these requisites would be peculiarly fatal. They are demanded by its every circumstance; but we see more particularly the truth and force which they lend to Iachimo's expressions of admiration upon first beholding the princess; for we must be permitted to observe, that although the mental powers of a performer can do a great deal in overcoming personal disadvantages, no amount of them would be enough to overcome the absurdity, for instance, of Iachimo's exclamation, "All of her that is out of door most rich!" &c., addressed to an actress of ungraceful or undignified aspect, whether as to manner or to figure. Nevertheless, it is far more important, as well as interesting, to trace in the performer the intellectual powers and graces—the nice and just discrimination of those rapidly rising or sinking gradations of feeling which pass over the heroine's heart, from the beginning of Iachimo's exclamations to the end of his retraction—which, as we have remarked already, the actress is here called upon to render, much less by the brief words that drop from her lips in the intervals of Iachimo's speeches, than by that mute expressiveness of figure as well as feature, which is so familiar to the consideration of every true physiognomist, as well as to every genuine professor of histrionic art.

After showing us, then, in the opening of the scene, that unalterable dignity of the woman, noble in

mind yet more than in station, which is requisite to prevent the soliloquy.—

A father cruel and a step-dame false, &c.—

from degenerating into merely weak and querulous complaining,—and her sudden joy at receiving the news from her husband, and grateful cordiality towards the bearer, from taking the commonplace character of a childish fondness and thankfulness,—this actress proceeds through the first great trial of her more delicate skill, in exhibiting to us the changing and deepening impressions which Iachimo's exclamations and disclosures make upon Imogen's mind, until it sinks oppressed by the full consciousness of her husband's falsehood. In the varying aspect of the performer, we read, successively, the look of mere surprise at his first exclamation, "What! are men mad?" that of inquiring interest at his rumination upon the difference "twixt two such shes;" the anxious curiosity as his meaning begins to unfold itself—deepening into the most painful concern when she is told how her lord "laughs from his free lungs" at those who believe in feminine constancy—and so on, by the nicest gradations, to that appealing look and gesture of unutterably agonizing suspense, with which she urges him,—

Since doubting things go ill, often hurts more
Than to be sure they do,—

to declare explicitly what is the matter. Then see the whole expression of that face and figure, thus wound up to the highest pitch of painful expectation, relaxing gradually, yet rapidly, under Iachimo's direct intimation of her lord's infidelity. "Had I this cheek," &c., until we trace, in their look of blank and utter desolation, that dying of the heart which prompts the faint ejaculation, "My lord, I fear, has forgot Britain!"

The bursting into tears with the exclamation, "Revenge! how should I be revenged?" so naturally expressing the first convulsive effort which the over-charged heart makes to relieve itself, gives also the fuller effect to that sudden transition of idea and of feeling which takes place in her mind, while she listens to the few brief sentences that convey Iachimo's most unexpected and most insulting proposal. Here we think that Miss Faucit's mute acting is peculiarly happy. The sudden passing away of the whole cloud that had gathered over Imogen's mind and heart—the silent conviction so instantly wrought within her, that the man addressing her is a villain—are vividly and beautifully set before us, in that withdrawing of the hands from the weeping face, that gradual elevating of the depressed brow, and recovery of the drooping form, till they reach that thorough clearness of the countenance and firmness of the figure with which she delivers her first call to Pisanio. So far, however, we are come only to the look and tone of prompt decision. That one step further of Iachimo's, "Let me my service tender on your lips," raises, most properly, both the look, and voice, and attitude of the actress to a pitch of proudly and even fiercely indignant expression, the contrast of which to the habitual gentleness, not tameness, of manner in Imogen's representative, is in strict accordance with the contrast which the indignant bitterness of the speech, "Away! I do condemn mine ears," &c., presents to the tone of the heroine's ordinary language. This particular passage is one of those which display to the highest advantage those characteristic powers of this lady as a Shakespearian performer, which we have had occasion to point out in a former notice of her acting.

Again, the relaxing of the whole aspect, in the course of Iachimo's apologetic retraction, until it reaches the dignified complacency with which she says, "All's well, sir: take my power 't' the court for yours," requires no less delicacy of discrimination and execution than is demanded by all the earlier parts of the scene. And in the verbal text of the dialogue that follows, there is nothing beyond the difference between "You are kindly welcome," and "You are very welcome," to mark the difference of manner which undoubtedly the dramatist conceived his heroine as displaying, notwithstanding her recovered good-will towards her Italian visitor, after his presumptuous experiment. Here, again, we regard Miss Faucit's performance as truly illustrating that implied blending of the graceful pride of offended delicacy with the kind complacency of a generous forgiveness.

So far as violent revulsion of feeling can make it

so, the passage where Imogen reads the letter from her husband commanding Pisanio to kill her, is the most arduous of all in this diversified part. To have her joyful anticipation of the affectionate meeting with her beloved lord checked at its height by a communication like this—what a shock of feeling for the actress to represent, with no more precise indication to guide her than Pisanio's exclamation—

What shall I need to draw my sword? The paper
Hath cut her throat already.

In expressing to us the stunning blow given to the adoring wife by the very first words, "Thy mistress, Pisanio, hath played the strumpet in my bed;" the staggering and faltering of her eye and voice, in sheer bewildered incredulity, until she comes to the murderous command, "Let thine own hands take away her life;" the fainting away of her accents at the close, under the withering conviction that her eyes had not deceived her, but that her calamity was real; the sinking senseless to the ground; and the hysterical re-
viving; in all these the actress has had nothing to direct her but her own instinct, as to the true spirit of the character and the situation. That instinct, we think, has directed her aright, leaving us indebted to her for so much genuine illustration of the dramatist's conception.

And here, in justice to the performer, we must point out a certain misconception as to the predominant spirit of this scene, which her judgment has led her to avoid. Mrs. Jameson, for example, tells us, in relation to it, that, after Imogen's "affecting lamentation over the falsehood and injustice of her husband," "she then resigns herself to his will with the most entire submission." The critic here falls into the error of making Imogen desire Pisanio to "do his master's bidding" simply from a motive of obedience to the will of a man whom she is all the while so emphatically assuring us that she feels called upon to regard with indignant pity. This, however, is but one instance of the mistakes occasioned by the low estimate of Imogen's character, in her conjugal relation, which has been so unaccountably prevalent among the critics; abasing her from her proper station as a noble, generous, and intellectual woman, whose understanding has sanctioned the election of her heart, to that of a creature blindly impassioned and affectionate, ready to submit quite passively to any enormity of indignity and injustice inflicted upon her by the man to whom she has devoted herself. The present actress of the character makes herself no party to this degradation. The most nobly characteristic passages which she ought to deliver in this scene are, indeed, struck out, on the principle, no doubt, of indispensable saving of time, especially the grand one cited in our last paper:—

Though those that are betrayed

Do feel the treason sharply, &c.

But it is plain that she has studied them attentively; and so has raised her conception and expression of the heroine's character, as shown in this trying situation, to that noble elevation which the poet has so clearly indicated. She gives the true dignity of tone, as well as the true feeling to every sentence; the pathetic indignation with which the slandered wife first repels the charge,—

False to his bed!—what is it to be false?—

the deep grief with which she feels herself compelled to retort it,—

Iachimo,

Thou didst accuse him of incontinency, &c.;

and then the intensity of despair, *not the excess of mean, slavish submission*, which dictates that most affecting appeal,—

.....Come, fellow, be thou honest, &c.

By delivering the words, "A little witness my obedience," in that tone of pathetic irony which shows how truly she apprehends the meaning of what follows:—

Look!

I draw the sword myself: take it, and hit
The innocent mansion of my love, my heart.
Fear not; 'tis empty of all things but grief:
Thy master is not there; who was, indeed,
The riches of it.—

she makes us feel convincingly, that it is from no submissiveness to the unjust will of him whom her heart at this moment *rejects*, but from the very extremity of heart-rending anguish that *his heart* should have so revolted from her as to be capable of issuing such a command, that she exclaims—

Pr'ythee, despatch!

The lamb entreats the butcher. Where's thy knife?
Thou art too slow to do thy master's bidding,
When I desire it too.

Still, one of the greatest tests which this drama affords of the truth and delicacy both of conception and expression in the actress, appears to us to be the share assigned her in that great concluding scene, from the moment when Imogen recognizes the diamond on Iachimo's finger, to that where the latter restores the stolen bracelet; for here, perhaps, it is, in all the part, that the poet has imposed on the performer the most of that task of *completion*, which we indicated at the close of our foregoing paper. Here, again, the world of anxious, and then delighted feelings, which, in that interval, rush in rapid succession upon the heroine's heart, while for the most part she is a silent auditor, are rather suggested than expressed in the mere text of the dramatist. The tide of happy affections that flows back so plentifully into the lately desolate bosom of Imogen, have to be rendered to us by the actress, for the most part, independently of any direct indications afforded by the dialogue.

Here we must express our regret at the omission, in the present acting, of that affecting passage which forms the proper starting-point of this interesting *dénouement*. The Roman commander, Lucius, after begging of the conqueror the life of his affectionate page, is expecting that the latter will avail himself of Cymbeline's offer, of granting him any boon he may desire, even though he "do demand a prisoner, the noblest tu'en," to ask in return the life of his generous master:—

I do not bid thee beg my life, good lad;

And yet, I know, thou wilt.

And, at this moment, the auditor feels as if he knew so too; for all that he has learned both of the character and the circumstances of Imogen, leads him inevitably to this conclusion. Her husband being, she supposes, dead,—her servant treacherous,—her father, though present to her eyes, yet lost to her heart,—the only ray of sympathy that beams upon her soul amid the settled gloom of its deep though calm despair, is that which she finds in the paternal kindness of the noble Roman. Can Imogen, then, do otherwise than petition for his life? Yes; for—

Alack,

There's other work in hand.

Upon the finger of the captive Iachimo she has recognized the consecrated jewel, even that "diamond that was her mother's," which, when she had last beheld it, her beloved Leonatus was putting on his finger, saying—

Remain thou here,

While sense can keep it on!

Again, therefore, her doubts are cruelly awakened as to her deceased lord's fidelity.—

I see a thing

Bitter to me as death.

And the craving of her heart for the final solution of this horrible enigma, makes her eagerly forego the last human tie that slenderly binds her to existence—

Your life, good master,

Must shuffle for itself.

This explicit rejection of the opportunity to save her "good master's" life, should be retained in acting, to give, as we have hinted before, its full effect to the intensity of interest with which she looks upon the ring.

From the beginning, however, of Iachimo's confession, the countenance and gesture of the present performer express to us, in their delicate variation, what Shakespeare's text can but dimly suggest, even to the most thoughtful and imaginative reader. In them we trace, in vivid succession, the intensely fixed attention of the heroine to the commencement of Iachimo's narrative,—the trembling anxiety as it proceeds,—the tenderly mournful delight on receiving the full conviction of her husband's fidelity,—and then the grateful, tearful, overpowering joy, on seeing him so suddenly alive, and hearing his repentant exclamations,—and that most difficult, perhaps, as it is the most pathetic stroke of all, the coming forward, forgetful of her male disguise, to discover herself to him, and relieve him from that intolerable anguish, which her generous heart can no longer endure to contemplate. We might dwell upon the charming expression given to the words—

Why did you throw your wedded lady from you? &c.—

but that we regard as a higher merit in this actress her power of entering so thoroughly into that affectionate nature of Imogen, which makes even her sudden restoration to conjugal happiness but cause her bosom to overflow with grateful benevolence towards every one who has any claim to share it. Many a woman, we are persuaded, would be found capable of adequately representing to us, in such a scene, the gratified feelings of the lover or the wife, for one that could render, with a truth at once so genial and so delicate, the passage, for instance, where Imogen goes up to her brothers, and expresses her delight at their restoration to her:—

O, my gentle brothers,
Have we thus met? O, never say hereafter,
But I am truest speaker: you call'd me brother
When I was but your sister; I you brothers,
When you were so indeed!

We cannot call to mind anything more full of affectionate grace, than the tone and gesture with which these lines are delivered by this heroine's present representative.

The queen, the wicked stepmother of Imogen,—the "woman that bears all down with her brain"—the "crafty devil," "hourly coining plots"—the hypocritical and systematic assassin—is personated by Miss Ellis, who, we are bound to remark, affects a juvenility of dress in this part, which, how well soever it may become her as a woman, is quite inconsistent with that sinister and formidable gravity which Shakespeare has assigned to this personage. We are little inclined to enter into criticism of theatrical costume, except where we find some error which is offensive no less to reason than to taste. In the present instance, the impropriety in question appears peculiarly glaring in the actress who represents the mother of so mature-looking a Cloten as the one personated by Mr. Compton; while, on the other hand, it tends greatly to destroy the dramatic contrast which Shakespeare has, in every respect, so strongly drawn between the youthful princess and the queen mature in years and wickedness.

Mr. Compton's personation of the booby prince has the merit of being consistent throughout, and possesses genuine humour. Neither do we doubt that he has considered the part in that spirit which enables his peculiar powers to make it the most effective. It is not, therefore, with a view to cast censure on him in his professional capacity, but simply to obviate misconception in the auditor's own mind as to the dramatist's true meaning, that we state our own conviction that Shakespeare has clearly indicated his conception of "that harsh, simple, noble nothing," as Imogen so expressively terms him on one occasion, or "that irregular devil," as she calls him on another,—as being no habitually solemn coxcomb, as Mr. Compton represents him, but a much more bouncing, blustering sort of fool. We hear him told by one of his attendant lords, "you are most hot and furious when you win;" and certainly, from the mouth of his representative on the stage, we ought to hear "the snatches in his voice, and burst of speaking," which Belarius tells us were so habitual with him. Here, again, the general effect of the drama suffers from the substitution of a grave booby for that more peculiarly awkward coxcomb, who must be more irritatingly odious to a woman endowed with Imogen's peculiarly harmonious grace of mind as well as person.

On the present acting of Posthumus, we shall make no comment—only observing, that all possible dignity of figure, of countenance, and of bearing, should be given to this personation, even in its most impassioned passages, in order to sustain in any adequate degree our sympathy in the interest which this personage possesses in the breast of a heroine so ideally exalted; the more so, as the mental and moral qualities of Leonatus, though not unworthy of Imogen's affection, are yet distinctly portrayed by the dramatist as inferior to her own.

On Mr. Macready's performance of Iachimo, however, we venture one word of remark. The actor, we think, has here done his very best: his conception is spirited; his execution brilliant and effective. The performer seems to have well understood how to adapt the *histrionic* reading of the part to the displaying of his peculiar capabilities to the best advantage; and so stands professionally absolved for any inevitable deviation from the dramatist's conception into which he may thus have been led. Least of all are we entitled to quarrel with Iachimo's representative because,

both in figure and in feature, so far from having anything of an Italian look, he is thoroughly and peculiarly British. Nevertheless, the auditor must not be betrayed, by what he sees on the boards of Drury Lane, into forgetting that "yellow Iachimo" of whom Posthumus so emphatically tells us in his first soliloquy. This epithet naturally reminds us of that clear, sallow complexion which we see, so transparent and so life-like, in Titian's portraits—that genuine Italian hue with which we commonly associate slenderness of feature and pliancy of figure. It is, above all, in Iachimo's great scene with Imogen, that we feel the want of a truer personation of the artfully insinuating Roman.

That blending of earnestness of devotion with delicacy of feeling, which we have indicated as forming the groundwork of the character of Pisanio, is, we think, rendered with truth in the present performance by Mr. Elton; the actor is well identified with the part he is enacting; so that, of all the greater tragic scenes, that one in which Pisanio discloses to Imogen the commission which he has received to murder her, is the one most completely brought home to the feelings of the audience.

As affecting the truth and beauty of the scenes where Imogen is wandering in disguise, we must point out a considerable error as to costume in the present acting of the play. Shakespeare's text affords no warrant whatever for representing Belarius and the two young brothers, in their exterior, as a sort of half-naked savages. They inhabit a cave, it is true; but so, for instance, does the banished duke in 'As You Like It,' who, the play tells us, was living 'like the old Robin Hood of England.' Belarius himself is a noble exile, living, disguised, in the condition of an outlaw. Under the homely but not savage garb in which he ought to be represented, he should preserve the dignified and even graceful bearing of the man who had been long a courtier as well as a distinguished warrior. Only such a man could give to the young princes, even in his now rustic way of life, such a training as could fit them to attract so immediately the affection of a being so peculiarly graceful as Imogen.

OUR WEEKLY GOSSIP.

THE suggestion which we threw out (No. 783), when noticing the noble conduct of Miss Martineau in respectfully declining to receive the pension offered her both by the governments of Lords Grey and Melbourne, is, we rejoice to find, by the following circular, about to be acted on. We trust that this private testimonial will receive the support it deserves, and be not an unworthy offering to one whose virtuous life has been actively devoted to the benefit of mankind:—

Testimonial of esteem to Miss Martineau.—Many friends of Miss Harriet Martineau have intimated a wish that an opportunity might be afforded them of expressing their sympathy and esteem, and of giving some Testimonial of the sense they entertain of the valuable public services rendered by that lady in various ways, and of the exalted motives which have uniformly influenced her conduct. In order to give effect to the wishes of such persons, the following gentlemen have agreed to receive subscriptions, and it is proposed that the sum subscribed should be left entirely to the disposal of Miss Martineau:—E. Darwin, Esq., 43, Great Marlborough Street; the Rev. W. Harness, 19, Heathcote Street, Macclesburgh Square; W. E. Hickson, Esq., 12, Park Lane; R. Hutton, Esq., Putney Park; the Rev. Dr. Hutton, 5, Hamilton Place, King's Cross; J. Robertson, Esq., 122, Pall Mall; S. Smith, Esq., Combe Hurst, Kingston; H. Wedgwood, Esq., 16, Gower Street, Bedford Square. The Messrs. Coutts have also consented to receive subscriptions.

Mr. John Allen, the master of Dulwich College, died on Monday last, at Lady Holland's residence in South Street. Mr. Allen for many years had been a resident in Lord Holland's family, having first entered it, we believe, as the medical adviser. He, with Jeffrey, Leonard Horner, and others, was one of the originators of and for many years a steady contributor to the *Edinburgh Review*,—and his opinions, on all points of constitutional history, were held in much esteem by the political party with which Lord Holland was allied. His best known work was the 'Rise and Growth of the Royal Prerogative.' In addition to his mastership of Dulwich College, he held the office of Auditor of the Duchy of Lancaster. He was above seventy years of age.

The papers also announce the death, on the 5th inst., at his residence at Portsea, of Mr. Henry Thomson, R.A., and late keeper of the Royal Academy.—In

the same paragraph we may give a line, to record the death at Paris, under the name of Leven—in which he devoted himself to literary pursuits, and was, for twenty years, attached to the *Courrier Français*—of a person more conspicuously known as the Count Ribbing, who was involved in the accusations that followed on the murder, by Ankerström, of Gustavus III., of Sweden. We learn from the correspondent of *The Times*, that "Count Ribbing arrived in Paris from Sweden at the most violent period of the Revolution, and became, in consequence of his crime, highly popular. He was tall, well made, and 'good looking,' advantages which procured for him from Madame de Staël (as you know) the title of her '*beau régicide*.' His income was limited, but as it arrived to him in gold, at a moment when 20 francs in that metal were worth 20,000 francs in paper (*assignats*), he employed his little means with so much judgment, that he purchased very considerable property with it; in fact, he was at one time the owner of the superb domain of Rainey. He married an ex-nun (*chanoinesse*), of noble family, by whom he had a son, who survives them. He subsequently fell into pecuniary embarrassments. He professed Republican opinions to his death, but was often heard to lament—if not his crime—the exaltation that led him into it, and consequently into suffering and poverty. Count Ribbing was of a noble Swedish family—his mother of the equally noble family of Leven, which name he added to his patronymic."

Letters have been received from Dr. Lepsius's party, dated the 15th of March. They were proceeding with their excavations and explorations, and were in excellent spirits; although the Doctor himself had been slightly indisposed. Some of the party had made an excursion to Fayoum, and examined an extraordinary pyramid, built of inclined walls, inclosing a mound of earth, the masonry very perfect. This pyramid had never been opened.

The drawings and sketches of our enterprising countryman, Mr. Daniell, whose death, in Lycia, we announced some time since (No. 787), have safely arrived in London; and we had the melancholy pleasure, on Saturday last, of examining them at the house of his friend, Mr. Nasmyth, of George Street. The series is surprisingly extensive,—or rather, we should say, the collection includes many series: one, and a very fine one, on Egypt; a second on Greece; a third on the Holy Land; and a fourth on Lycia, and especially the Valley of the Xanthus, whence the marbles were taken which are now in the British Museum; besides many views marking the progress of his route. To add to our pleasure, we had the good fortune to meet Mr. Forbes, his fellow traveller, and Mr. Fellows, to whose exertions we are so essentially indebted for the Xanthian Marbles; and their kindness added a delightful and illustrative commentary, full of personal as well as historical interest.

Mr. Moon has this week exhibited the picture of 'The Christening of the Princess Royal,' painted by Mr. Leslie for her Majesty, and which is about to be engraved. It is one of the series commemorative of events of personal interest to her Majesty: which her Majesty has been pleased to have thus immortalized. If we put our trust in the prospectus, "no incident of modern times is calculated to supply a more important and valuable theme," for the artist; if in common sense, we must admit that the subject is difficult, and somewhat intractable. Mr. Leslie was not at liberty to arrange his figures in natural groups; all such matters were duly and formally ordered by Garter King-at-Arms. This formality again is increased by the nakedness of the walls in the drawing-room where the ceremony was performed. The picture, considered with reference to these unavoidable difficulties, is entitled to praise. The portraits are of various merit, but this is a point difficult to be judged of, and opinion often depends on the more or less of familiarity; some struck us as excellent, and amongst the best, that of the King of the Belgians.

A Portrait of *Velasquez*, which many connoisseurs consider a veritable work of that master, has been lately purchased by Lord Francis Egerton from Messrs. Farrer, who got it from France, whither it was "conveyed" (as Pistol says) from the Escorial—under escort of a French colonel, we are told, who had nine points of the law to warrant his appropriating it when secure. It is far mellowier than any *Velasquez* we have ever seen, and softer in tone,

being what Italians would call *sfumato e sugoso* to an extreme; but it is of less vigorous design, and does not exhibit that cold silveriness in the flesh-tints and sketchy *staccato* touch, so characteristic of this most original painter. The portrait must at all events be admitted a beautiful production, admirable for Spanish dignity of demeanour and suavity of workmanship. It obtained the liberal price of 600*l*.

A distinguished German, whose opinion in all matters relating to art is entitled to great respect, thus writes to us—"Among the numerous works of art which have been lately produced in Munich, I wish to direct your attention to the shield of Hercules, designed and modelled, according to Hesiod's description, by the celebrated sculptor Schwanthaler. On the circumference, of the usual form of Greek shields, three feet two inches in diameter, the artist has succeeded in arranging more than 200 figures, in a manner as distinct and skilful as it is true to the poet's description. The single groups and forms have the spirit of antique beauty and grace, and are finished with the greatest care and feeling. This fine production will be interesting in England as a sort of pendant to Flaxman's master-work, the celebrated shield of Achilles after Homer, and I think that repetitions of the shield of Hercules, for which Schwanthaler is now making arrangements, might be desired by English lovers of art. The casts will be executed with the utmost exactness in bronzed tin or in bronze, at different prices."

At Messrs. Christie & Manson's was sold, last Saturday, a Mr. Bond's collection of Pictures. It contained but three or four works deserving particular notice, and among these but two of celebrity. The *Liebfeld Ruysdael*, deemed by Admiral Lord Anson his greatest prize, and by his successors a most precious heir-loom, the very cynosure of Shugborough Hall,

Which shone all painted glory into shade,

has become, like one of the variable stars, without any actual change of dimensions, a brilliant of the second instead of the first magnitude; time was it would have brought far more than 580 guineas. We confess its splendour never dazzled us; at the Exhibition of Ancient Masters, three years since, it looked dim beside other Ruysdaels of less reputation. All the elements of a fine landscape unite in it; lofty rocks, majestic woods, and foaming waters; thunder-clouds rest on the distant hill tops, and blue ethereal spaces admit sunlight over the whole scene; finished execution would appear to have secured perfection in the details. But it wants poetic character, the composition wants interest: we do not object to its desolate air or chill gray tone—there is no sublime bleakness about its barrenness, its coldness might make our heart-blood curdle, if it only warmed our imagination. Such are our objections to the *Liebfeld Ruysdael*, which will however retain much of its ancient credit, be they as valid as we think them. A 'Twelfth-night Scene,' by *Jan Steen*, was passed. A 'Fruit-piece,' by *Rachel Ruysch*, from Sir Simon Clarke's collection, hard, feeble, and flat, doubtful to us, if even authenticity were any set-off against demerit, 145 guineas. 'The Contest between Apollo and Marsyas,' by *Parmegiano*, a fierce wild sketch, crude in colour, but poetic in composition, and very mannered, but in *Parmegiano's* manner, 75 guineas. By the bye, let us mention here, for the benefit of precisians, that *Parmegiano* is the correct name of this artist; when our countrymen eulogize *Parmegiano* as a grand historic painter, they are really dubbing an obscure dauber of landscapes with the honourable title. 'River and Boats,' by *De Koning*, a piece of coarse effectiveness, engraved as the work of *Rubens*, (so much for professional criticism!) 44 guineas.

Speaking of pictures, we may mention that a French paper, the *Illustration*, publishes a curious analysis of the Aguado sale,—and mentions, among other facts relating to it, the following:—In 1839, when M. Aguado insured his gallery, he valued at 3,039,950 francs, the 383 pictures which composed it then. The amount of his delusion may be estimated by the fact, that the present sale, of 393 pictures and fifty marbles, produced no larger a sum than 635,436 francs.

A curious collection, called the Napoleon Museum, has been this week opened at the Egyptian Hall, Piccadilly. It consists of a very extensive assem-

blage of all things—state papers, letters, medals, miniatures, &c.—directly or indirectly relating to the history of Europe, from the time of Louis XIV. to the death of the Emperor.

A letter from a member of the Colonial Council of Guadeloupe, published in the *Journal des Débats*, gives some particulars of the fearful calamity with which that island has been visited: "The ground," he says, "opened on the quays, in the *Place de la Victoire*, and other parts,—throwing to a great height quantities of muddy water. The great rivers, the Lamentin and Moustique, are, to this day, streams of mud instead of water. The crests of nearly all the mountains have been torn away, and a portion of the Soufrière has fallen. The conflagration which spread so rapidly, and issued from so many parts at once, is not, it is now thought, to be attributed to the scattered ovens and furnaces, but to gases vomited from the earth, and ignited by contact with the air. No pen can describe the Point: it is Palmyra—Sodom—Babylon—some ruin over which two thousand years have already passed! There is no such thing as a shelter, properly so called, in all the town. Gold, silver, crystals, iron, lead, have been fused together, and lie about in combinations extremely curious. Mass is performed under the trees on the Promenade; and there, this morning, I took part in a service for the dead. A great and moving spectacle was that of a whole people, thus prostrate before the God who has so fearfully smitten them. The sky was superb, and the green leaves shaded off its brightness. On one hand were our ruined houses,—on the other, the ships which are our hope. Oh! what reflections crowded on my heart, as the memory of all my dead friends arose there! with what anguish I strove to picture to myself all their unimaginable pangs!"

We have received the following letter, headed "Mrs. Sigourney and her Traducers":—

Will you allow me, in the character of the 'friend' of this high-principled and much respected lady, to afford two words of explanation to the very harsh and unjust remarks which you, inadvertently, I am quite sure, quoted from a contemporary last week; I allude to the passage in which she is charged with "interpolating" Mrs. Southey's letter with phrases implying intimacy and ejaculations of pathos, not one of which she ever penned!" Surely, before you quoted this harsh and sweeping sentence, it might have been advisable to verify it, by turning to the letter itself, as given in Mrs. Sigourney's 'Pleasant Memories of Pleasant Lands.' Had you done so, you would have seen, that not only there are no "phrases implying intimacy," but also no "ejaculations of pathos" contained in the letter, and, of course, the whole of this calumnious charge falls to the ground! Nothing can be easier than for you to convince yourself of the truth of this assertion; but as all your readers may not have the book alluded to at hand, allow me to request, as a matter of justice, that you reprint the passage, that thus they may judge for themselves. Yours, &c. HIRAM BEECHER.

Upper Baker Street, April 12th, 1843.

It is unnecessary to republish the passage, as our readers can refer to it, *ante*, p. 139. But what can Mr. Beecher mean by asserting, that it contains "no phrases implying intimacy, no ejaculations of pathos"? Have we not both in the single exclamation, "Alas! my friend"? But this is a very minor point, and we are quite content to leave it in abeyance. The real question is the moral wrong in publishing a private letter at all, especially such a letter so obtained—a letter which we felt to be so "painful and affecting," that we noticed it with reluctance—a letter which we described as too "sad and sacred" for the common gaze—a letter so solemn in its revelations that, in our charity, we assumed that it could only have become public by strange inadvertence or accident—but which we now learn was published by this "high principled lady" herself, as soon after her return to America as she could hurry a volume through the press.

Easter Holydays.

ROYAL POLYTECHNIC INSTITUTION.

A complete arrangement of COTTON SPINNING MACHINERY, consisting of a CARDS, ROVING, and SPINNING FRAME. CARY'S NEW MICROSCOPE, magnifying SEVENTY-FOUR MILLION TIMES. A NEW SERIES OF DISSOLVING VIEWS. THE SCIENCE OF ELECTRICITY demonstrated by the COLOSSAL ELECTRICAL MACHINE at a Quarter to Three Daily, and at Eight in the Evenings. Models of STEAM ENGINES and various kinds of MACHINERY IN MOTION. Lectures Daily on CHEMISTRY and NATURAL PHILOSOPHY, including the Steam Engine, by Dr. Ryan and Professor Bachoffner. THE CLASS LECTURES are continued as usual. Admission, 1*s*. Schools, half-price.

THE MISSOURIUM THERISTOCALODON and KOCH'S ANTE-DILUVIAN MUSEUM, is NOW OPEN for Exhibition at the EGYPTIAN HALL, Piccadilly. The Missouriium is the greatest natural curiosity ever brought to light from the Antediluvian world; its length is thirty feet, its height near fifteen feet; from point to point of the trunk, twenty-one feet. Admission, 1*s*. Doors open from Nine in the Morning till Dark.

BRITISH INSTITUTION, FALL-MALL.

The Gallery for the EXHIBITION and SALE of the Works of BRITISH ARTISTS is OPEN DAILY, from Ten in the Morning till Five in the Evening. Admission, 1*s*. Catalogue, 1*s*.

WILLIAM BARNARD, Keeper.

SCIENTIFIC AND LITERARY

GEOGRAPHICAL SOCIETY.

April 10.—W. R. Hamilton, Esq., President, in the chair.—The paper commenced was, 'Notes on the Geography of Texas,' by Mr. Bollaert; when the whole shall have been read, it will be reported in our columns.

GEOLOGICAL SOCIETY.

April 5.—The President, Mr. Warburton, in the chair.—Mr. Murchison announced a munificent donation to the Society from Lord Francis Egerton, consisting of the original drawings of the great work of Prof. Agassiz, on Fossil Fishes, purchased by his Lordship for 500*l*., in order to enable the author to publish his researches.

The following papers were read:—1. 'On the Structure of the District on either side of the North Downs of Surrey,' by R. Austen, Sec. G.S.—In this paper the author gives an account of his observations on the number and order of the component formations of the district, and on the evidences of the successive conditions which they offer. The various subjects treated of are too numerous to admit of abridgment in a short notice such as the present. His conclusions on the subject of the Neocomian formation, to which he refers the argillaceous division of the lower greensand, are especially interesting to the British geologist. Mr. Austen states, that the beds which rest upon the blue wadden shales of the valley of the Pease Marsh, consist of blue and yellow clays. The general character of this portion of the cretaceous series is argillaceous, but it also contains subordinate nodular concretions in the lines of bedding of great size and thickness, and cemented into an exceedingly hard rock by calcareous matter, rich in organic remains. Besides the fossils contained in the calcareous nodules, the intermediate clay beds contain in great abundance a large oyster with coarse foliaceous structure. These beds form the lowest portion of the cretaceous series in this part of England, and are either peculiar to this locality, or have been overlooked elsewhere. Strata have been described by some of the French geologists, which correspond exactly in position, mineralogical character, and included fossils, with his argillaceous group. The French strata occur at the base of the cretaceous series of the Paris basin, and are described by MM. Leymerie and Cornu under the names of the *Argile ostréenne* and the *Calcaire à spatangus*, and belong to the Neocomian group. In thus comparing the lowest argillaceous division of the greensand of the S.E. of England, with the Neocomian of continental geologists, Mr. Austen inquires into the value of the latter, and the extent to which it has been recognized. The fossils of the upper Neocomian beds, with one doubtful exception, are altogether wanting in English strata, and so far the establishment of an additional group to the cretaceous series, as it has been made out by English geologists, has been strictly in accordance with the principles in which divisions have been made in older rocks, and in the absence of figures and descriptions of some of the remarkable shells which this group contains, the continental geologists have concluded that it is wanting in the English series. Some of these have, however, been found by Mr. Austen in the lower argillaceous division of the cretaceous series of the S.E. of England, such as *Pinna sulcifera*, *Perna mulletti*, *Gervillia anceps*, and *Nautilus radiatus*. The author gives the following reasons for constituting his subdivision:—1. Distinct mineralogical characters in constant position in the series, in which respects it is of the same value as most other geological arrangements: 2. Agreement in this respect with the nearest portions of the cretaceous series in France: 3. Its position beneath the lowest portion of the series which is to be found described in works on the subject; and 4. A distinct and peculiar suite of organic remains.

2. 'Notice of the occurrence of Beds containing Fresh-Water Fossils in the Oolitic Coal-field of Brom, Sutherlandshire,' by Mr. A. Robertson.—During a short excursion to the oolitic district of Sutherlandshire, in the course of last summer, Mr. Robertson discovered among the reefs of shale and coal opposite

the old salt-pans at Brora, two beds abounding in *Cyclas* and other fresh-water fossils, which have hitherto escaped notice, and are approachable only at low water. They lie beneath the beds of calcareous sandstone, considered by Mr. Phillips to represent the gray limestone of Cloughton and other localities in Yorkshire. The uppermost is shale, with fossils, about an inch in thickness; it contains remains of fishes of the genera *Lepidotus* and *Megalurus*, mollusca of the genera *Paludina* and *Cyclas*, and crustacea of the genus *Cypris*. The lower bed of clay, with fossils, about thirteen inches thick, and contains fish-remains of the genera *Lepidotus*, *Acrodus*, and *Hybodus*; mollusca of the genera *Paludina*, *Perna*, *Unio*, and *Cyclas*, the same species of *Cypris* as in the upper bed, and minute fragments of carbonized wood. Nearly the whole mass of both beds consists of fossils. No marine fossils, with the exception perhaps of the scales of *Lepidotus*, are found in the upper bed, and Mr. Robertson regards it as a fresh-water deposit, whilst the mixed nature of the fossils of the lower one conclusively point out its estuary nature.

3. 'Observations on the occurrence of Fresh-Water Beds in the Oolitic Deposits of Brora, Sutherlandshire, and on the British Equivalents of the Neocomian System of French Geologists, by Mr. Murchison.—After showing that the beds described by Mr. Robertson in the previous paper, are inclosed in the heart of the oolitic series, being found in reefs of rock, which unquestionably lie beneath the Oxford clay, and are not far above the roof of the Brora coal, the author proceeds to inquire into the relations of the shells described with those formerly discovered by Prof. Sedgwick and himself in the Hebrides, at Loch Staffin in Skye, formerly referred to the wealden. The identity of the characteristic species in both beds induces Mr. Murchison to consider the Skye deposit as interstratified with the middle oolite; and for similar reasons he is disposed to refer the Elgin beds, discovered by Mr. Malcolmson, to the oolite series. From the identity of the fresh-water shells in these oolitic deposits with the species found in the wealden, combined with the evidence afforded by other wealden and oolitic fossils, the author is led to conclude that the wealden is more naturally connected with the oolitic or Jurassic than with the cretaceous system; and also that the Neocomian formation of foreign geologists ought not to be placed in the same parallel. He examines the relations of the Neocomian to English strata, and maintains that it is little more than an equivalent of the lower greensand of British geologists, in which view he is borne out by the researches of Count Keyserling, in the Neocomian of the Caucasus. In confirmation of his opinions, he adduces evidence from the researches of Dr. Mantell on the wealden, of Prof. Owen on fossil reptiles, and of Prof. Agassiz on fossil fishes. The evidences of the geologist and zoologist combine in establishing that the wealden fossils are, upon the whole, the terrestrial and fluviatile remains of the great oolitic period. Eventually, we may find that while the larger portion of the wealden must be classed with the oolitic series, its uppermost part is of the same age as the lowest Neocomian strata, and thus we may connect that portion of it with the cretaceous system.

LINNEAN SOCIETY.—March 21.—The Bishop of Norwich in the chair. Mr. Henfrey was admitted an Associate. Capt. Jones presented specimens of a rare lichen, the *Placidium canescens*, found in Sussex. J. Janson, Esq., exhibited living specimens of the *Paspalum exile*, grown from seeds of the plants which had afforded the description read a short time since to the Society. A collection of nineteen Ferns from the Himalayas, and not in the Society's Herbarium, was presented by T. Edgeworth, Esq. A paper was read from Prof. E. Forbes on several new species of Star-fishes, belonging to the family Ophiuridae, which he had discovered in the Ægean Sea. A continuation of Mr. Griffith's paper on the Development of the Ovulum of *Santalum*, *Viscum*, and allied genera, was also read. Seeds of the *Casalpinia coriaria*, the *Dividivi* or *Libidivi* plant, were presented for distribution.

April 4.—E. Forster, Esq., in the chair. Mr. Sutter, of Paramatta, N.S.W., was elected a Fellow. A collection of plants, procured during a journey through Nordland and Finmark, was presented by

Mr. N. Lund. Mr. Cuming presented several specimens of fruits and seeds from the Philippine Islands; amongst others the true *St. Ignatius Bean*, or *Colloclongia* seeds, which are used by the natives as a remedy in cholera; also acorns from a species of *Quercus* unknown. Mr. Parkinson presented a specimen of the Ambigo, or navel orange, brought to this country from Pernambuco, where it is cultivated in considerable quantities; it is seldom seen in the British market. Prof. E. Forbes presented a specimen of *Goniaster abbensis*, a new British starfish, discovered by Mr. Maclaurin. A continuation of Mr. Griffith's paper on the Ovule of *Santalum*, &c. was read.

INSTITUTION OF CIVIL ENGINEERS.—April 4.—Mr. Cubitt, V.P., in the chair.—The paper read was by Mr. Mackain, Engineer of the Glasgow Water-Works, giving an historical account of the various plans projected and executed for supplying that city with water. The statement commenced in 1755, at which period Mr. Gibson, in his history of the city, noticed the want of foot-pavements, street-lights, and supply of water, &c., which was at that time drawn from wells in the streets. In 1780, it was proposed to bring, for the supply of the whole city, the water of a spring, which is now found inadequate to the wants of a House of Refuge, since erected near it. At that period, many plans were proposed, particularly one by Mr. Henry Bell (who subsequently introduced steam navigation to this country); he objected to steam-engines for pumping up the water, "because they would be a nuisance, and hurtful to surrounding property, and their consumption of coals would increase the price of fuel in the city." Mr. Telford was consulted, and on his recommendation, two steam-engines were erected, with reservoirs, &c. His estimate of the requisite supply for a population of 80,000 persons, was 500 gallons per minute, supposing that 6,000 families would become renters, and the produce, at 2s. each family, would be about 12,000l. per annum. The population in 1842 was 300,000, and the annual income was about 30,500l., making the average payment about 9s. per annum for each family. There are now thirteen steam-engines, with their requisite filters, reservoirs, &c. The facts detailed were valuable for reference.—The monthly ballot took place, when the following gentlemen were elected:—Messrs. B. Cubitt and S. Hall, as members; Lieut. Col. Colquhoun, Messrs. W. Thompson, M.P., A. A. Croll, W. T. Grant, G. Snell, J. F. Porter, and G. Mills, as associates.

April 11.—J. Field, V.P., in the chair.—The meeting was commenced by reading an appendix to Mr. Mackain's account of the Glasgow Water-works. It described the construction of a reservoir for supplying the new portion of the city, situated nearly four miles from the works, at a height of nearly 106 feet above the Clyde: in order to take the utmost advantage of a limited space, the sides of the reservoir were made of cast-iron plates, connected with a floor composed of Arbroath pavement, fastened together with iron cramps, and the joints pointed with cement; it is supported upon consecutive layers of sand, clay, and rubble; the interior dimensions are 123 feet long, 85 feet 6 inches wide, and 11 feet deep, and the whole is covered by three wrought iron roofs, each of 28 feet 6 inches span.

A drawing was exhibited of the Great Coradino Tank, erected in Malta, in the years 1841 and 1842, by Mr. Arrowsmith. It is the largest modern covered tank in Europe, as it will contain 15,000 tons of water. It is destined to form part of the projected water-works for supplying Malta, a description of which was promised.

A letter was read from the late Sir John Robison, giving a short account of the Artesian well at Paris. After detailing the various disasters attendant upon the work, before the water was reached at a depth of 1794 feet English, and at a cost of upwards of 12,000l. sterling, the letter proceeded to give Sir John's objections to the idea of the contortions suffered by the copper tube, being due to the hydrostatic pressure; he attributed it to the violent manner in which it had been forced down the bored hole, and even more so in withdrawing it.

A description was read by Mr. Baker, of the Water Pressure Engine, constructed by Herrn Brendel, at Freyberg. This engine is placed in the Alte Mordgrube Mine, at a depth of 360 feet beneath the mouth

of the pit. The power employed is a column of water, which acting alternately upon the pistons of two cylinders, (each 18 inches in diameter, with 9 feet stroke), gives motion to 44 pumps, in two sets of 22 each, placed at an angle of 45° with the horizon; the suction pipes of the highest pumps descend for 30 feet, dipping into the delivery cisterns of those immediately below them, and this is repeated downward for the whole series: thus raising the water to the point where it runs off by an adit. The engine requires little attention, or repair, and it is stated that the duty performed is as 70 to 100.

Some specimens were presented of Screws cut in Lathes, constructed by Messrs. Shanks. They were sent by the late Sir J. Robison, who described the principal advantages of the arrangement of the lathe, to consist in the cutters acting during the incursion as well as the excursion of the slide, and, when cutting long screws, in their being alternately stayed on the side opposite to the tool which was in action; that good work could be produced with such dispatch, as to reduce the cost of turned and screwed bolts as low as that of similar articles produced by screwing machines, which worked by dies with compression. The specimens were cleanly cut, and superior to the ordinary quality of screws. It was remarked, that although the machine was ingenious, it was not new, a somewhat similar lathe having been in use at Messrs. Maudslays for fifteen years, and that the screwing dies, invented by Mr. Whitworth, cut out the threads of screws as cleanly as those done by a chasing tool, and without compression.

MICROSCOPICAL SOCIETY.—March 15.—A paper from the Rev. J. B. Reade, was read, 'On the existence of Ammonia in vegetable substances, described as containing nitrogen.' After stating that minute portions of sulphate of lime in snow may be rendered manifest by means of the microscope, and also that the almost inappreciable quantity of ammonia, mentioned by Liebig as existing in the atmosphere, would be capable of detection, by the same means, he proceeded to show the existence of ammonia in the seeds of plants, which he stated may be rendered apparent by burning the common field bean in a spirit lamp until flame and smoke entirely cease. The gas given off is to be received on slips of glass moistened with pure hydrochloric acid. The salt thus obtained he describes as a salt of ammonia, which he considers as produced by the decomposition of an ammoniacal salt previously existing in the bean, and not by the destructive distillation of an organic body in contact with the atmosphere. This presence of ammonia he looks upon as proved in various ways, viz., by the before-mentioned production of crystals of hydrochlorate of ammonia, when the gas from the bean is exposed to the vapour of volatile hydrochloric acid; by the odour of this gas when received into an 8 or 10 ounce bottle, being clearly that of ammonia; by the production of crystals of tartarate of ammonia, on the addition of a little tartaric acid to the hydrochlorate; by the action of the supposed ammoniacal gas on test papers, furnishing a proof of the presence of volatile alkali; and lastly by an experiment in which he sublimed over hydrochlorate of ammonia in an unchanged state into a drop of condensed distilled water. The acid with which the ammonia is combined he supposes in some instances at least to be silicic acid. In answer to an objection that the ammonia is chemically formed by the destructive distillation of the vegetable compound, in contact with the atmosphere, he adduced in his opinion both negative and positive evidence; the former founded on the known reluctance of nitrogen to enter into combination with any other substances, and the latter principally from the evolution of ammonia from bean meal, heated in a glass tube, with the mouth inserted into hydrochloric acid, thus preventing contact with the atmosphere. He concluded by describing a method of readily obtaining, as a standard of measurement, a minute quantity of hydrochlorate of ammonia, equal to about one ten-thousandth of a grain.

MEDICO-BOTANICAL SOCIETY.—March 22.—H. Gibbs, Esq., in the chair. The sequel to Mr. Ley's paper on the Indian Hemp was read, consisting chiefly of the details of cases in which he had found the remedy of service. These were instances of rheumatism, dropsy of the joints, housemaid's knee,

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enlarged ganglia, cholera, chorea, and a singular case of tetanic convulsion, or spasm, resulting from diseased spine. In the latter case, every anodyne and medicine that could be thought of had been tried to check these spasms, but unavailingly; when Mr. Ley determined to give the hemp resin, of which he had just heard, a trial. The dose he gave was one grain every hour; five pills induced a trance-like sleep, on awaking from which, the patient was nearly free from pain, and the subsequent attacks of her malady were rendered considerably milder by it.

ELECTRICAL SOCIETY.—March 21.—The Secretary communicated a translation of 'Observations on Diaphragms,' by M. Becquerel. He then read a translation of M. Matteucci's note 'On some recent experiments on the Torpedo,' which tend to establish, according to the author, the parallelism between muscular contraction and electric discharge. He poisoned torpedos; and, having placed prepared frogs on their backs, he produced convulsions in the frogs, by merely slightly touching the fish. Among other experiments, he removed the electric organ, and produced muscular contraction, every time he divided a nerve with a knife. He infers that it is impossible to admit the least analogy between piles, secondary coils, batteries and the electric organ.—Mr. Walker then read a few 'Observations on the property of trees in condensing aqueous vapour.' He considers, with Mr. Pine, that the effects of ordinary condensation, in connexion with radiation, are by no means adequate to produce the copious deposit of water, which, under certain circumstances, occurs beneath large trees. This was especially evident, during the morning and evening of the 19th inst. when the water was falling in a dense shower, and lay in large pools beneath the trees, now waking from their winter sleep. He considers that the withdrawal of the electricity from the atmosphere, by means of the pointed terminations of the tree, is the prime cause.

MEETINGS FOR THE ENSUING WEEK.

Tues. Horticultural Society, 3, P.M.
— Linnean Society, 8.
— Electrical Society, 8.
— Chemical Society, 8.
Wed. Microscopical Society, 8.
— Society of Arts, 8.—Mr. Potter will describe the Process of Silver-plating as practised at Sheffield.
Fri. Botanical Society, 8.

MUSIC AND THE DRAMA

HER MAJESTY'S THEATRE.—The appearance of Signor Fornasari in 'La Sonnambula,' tends to confirm the best hopes entertained of him as a singer. The vocal exhibition, it is true, confines itself to the well-worn air 'Vi ravisso'; but this, as a whole, was more evenly executed than anything in the 'Belshazzar'; while the slight nasal tone which made us hesitate in praising the artist without drawback, was not heard. On the other hand, Signor Fornasari's acting (or rather demeanour), was a little exaggerated and uncouth; it remains to be seen, whether in parts of *mezzo carattere* he will fill the blank left by Tamburini. The return of Signor Mario calls for notice, inasmuch as he is now *primo tenore* of London and Paris, and sings accordingly,—that is, with the confidence belonging to one in the highest position. The delicious bloom of his voice is gone: the tone may be steadier than formerly, but in its general delivery it is certainly coarser.

SACRED HARMONIC SOCIETY.—The hundredth public performance of this interesting society was 'The Messiah,' given on Wednesday evening, and attended by a crowded and enthusiastic audience. Curiosity, too, was excited, as to the possible repetition of a scene which took place on the previous performance of the same oratorio: on which occasion Miss Clara Novello by resisting, and the public by enforcing, an *encore*, had contrived to throw the meeting into "most admired disorder." While we cannot but object on principle to all *encores*, and especially in sacred music, we should be grieved if the latest-returned, and most richly-endowed of our singers, were thus early in her home career, by want of circumspection, to acquire a character for ungraciousness. No gifts of person, voice, or execution will make atonement for this with an English public. On the other hand, we should be glad to see audiences more considerate and sensible, sometimes admitting unwillingly to mean

incapacity, arising from fatigue, but always resenting any such manifestations as come under the head of "airs," by silence. No singer thus admonished would offend a second time. We make these general remarks all the more willingly, seeing that they were not called for by any event at the centenary performance. Miss C. Novello gave the pastoral recitative with a positive *glory* of voice: delivering the sacred text with great force and clearness: she willingly, too, repeated, 'I know that my Redeemer liveth.' The *contralto* share of the 'Messiah' was excellently given by Mrs. Alfred Shaw. The beauty of this lady's utterance makes her stand alone among the singers of Handel. What a change, by the way, has passed over vocal art in England since our first acquaintance with the 'Messiah'; what a splendid advance is such a performance as Wednesday's over that old, heterogeneous thing, a Lent oratorio at one of the theatres! We could not but feel how infinitely more of an *artiste* is our new *soprano* than most of the warblers, with their indefinite pauses and die-away cadences, who used to pass for fine singers. Whereas we were formerly obliged to borrow a Catalani for the first-class songs, we can now lend a *prima donna* to Italy or Germany. But the change is yet more admirable if we come to the next voice of the quartet: we remember when a fat gentleman, with a few nasal *falsetto* tones, oily and weak, and an inaudible shake, was the interpreter of 'O thou that tellest,' and (worse still) of 'He was despised.' It is something to know, that the male counter-tenor, at least as a *solo* voice, is an abomination sent to the tomb of the Capulets. But now comes the drawback to this cheering view of progress. For a tenor we had Braham. It is difficult, sometimes, to conceive what the young men of England are about, that they do not see how alone a singer is now to gain distinction;—not by getting up one ballad, one show song, one part: not by going from ———'s Handelian graces to ———'s Italian *floritura*—not by learning their profession in the presence of the public. Will no one, for the sake of such results as Englishwomen have of late won, try a few years of self-sacrifice and labour before foreign audiences, which have no reason to applaud, save such as the artist's merits afford? Mr. Manvers did his best; and more renowned tenors have sung worse. Miss Williams was the second *soprano*, and Mr. Phillips the bass: he is always at home, always impressive in Handel's songs. We could write a chapter on what the chorus did and what it did not; but this is superfluous, seeing that our opinion has been already fully given in former notices of the Sacred Harmonic Society, and there is a condition of affairs in which continued remark becomes provocation. May, then, the Exeter Hall meetings flourish for many another hundred performances!

WESTERN MADRIGAL SOCIETY.—We advert with reluctance to the recent transaction between the Gresham Professor of Music and the Western Madrigal Society, feeling that novel-writing lords and travelling poetesses have of late done enough to bring "our order" into disrepute. The affair, however, has been too widely noised abroad, and too eagerly discussed in our musical circles, to be passed over.

The facts of the case, we believe, are these:—that the prize awarded last year by the Western Madrigal Society, fell to a composition which had been sent in by Prof. Taylor; that the successful madrigal was performed in Prof. Taylor's presence at the Anniversary Festival (and subsequently, we believe, at a meeting of the Concentores Society); that, on subsequent examination, a passage of fifteen bars, or one-fifth of the whole composition, proved to be a transcript from Luca Marenzio; that an explanation was demanded by the Society—and given; that an official minute has been since passed, absolving the Professor of any deliberate attempt to impose upon the Society; that the premium of 10l. has been returned; and that the former candidates, Prof. Taylor excepted, have been invited to compete anew for the prize. The substance of that gentleman's explanation (as published in a letter to the *Morning Post*) is, that some years ago he was accustomed, as an exercise in part-writing, to borrow passages from the ancient madrigalists; that in 1828 he wrote a madrigal on this principle, introducing the fifteen bars in question; that in 1839 he replaced the borrowed passage by original matter; that in 1841 he revised the work with a view of

offering it in competition, and that owing to carelessness in delivering a wrong manuscript to the copyist, the first, not the second, madrigal was sent in to the Society.

Now, upon this explanation, a comment or two suggest themselves. It is easy to understand how, by way of exercise, the subject for a fugue may be taken to be wrought out in a new manner, or a melody selected to be clothed with fresh harmonies; but it is not easy to understand what purpose was to be served by such wholesale quotation as the above, in the middle of a composition already undertaken. The selection of a patched-up exercise, too, when a prize was to be competed for, is strangely indicative of poverty of resource. It is still more strange that the competitor, who was too indifferent to inspect the MS. he was sending in, should have transcribed six lines of his own rhyme (apparently written for the occasion) on the cover by way of motto; and that a Lecturer on Ancient Music—bound, by his profession, to have all the stores of the past at his fingers' ends—having written an exercise introducing a passage from another man's writings, and then substituted a passage of his own, being a fifth of that exercise, and afterwards revised the work,—should hear the former executed in place of the latter, and the work discussed too, without becoming aware of the mistake!

Since writing the above, we have carefully inspected the original madrigal by Luca Marenzio, the exercise by Mr. E. Taylor, dated 1828, and the work which he altered from the above in 1839, and revised in 1841. In the latter there is no change of the slightest importance, save the substitution of fresh matter for the borrowed passage. We must think the prize was won by the Italian, not the English musician. The Professor is right; the work is an exercise,—schoolboy idea, and schoolboy science. Anything in the sprightly style, more colourless, more vague in response, more feeble in figure, it would be hard to cite; nor is there eleven years' improvement in the new bars replacing the borrowed matter. The utter dissimilarity between the old and new material, is calculated, we think, even to strike the eye; how much more, then, the ear listening to its performance! Prof. Taylor has not, we think, mended his case by rushing into print.

MR. BLAGROVE'S SÉANCES MUSICALES.—We have never been present at any performance which more imperatively called for detailed notice, than the first of this series. Our attention had been solicited by a rather singular prospectus, which contained the following passage:—

"In respectfully soliciting the attention of Musical Amateurs to these Concerts, Mr. Blagrove begs to state, that, added to his performances on the Violin, the principal object in giving these Entertainments will be to produce some new vocal artists, as yet unknown to the public (who have been for some time preparing under experienced guidance to appear before musical judges); and it is hoped that the present undertaking will be favourably received, when the public are informed that the chief end is to enhance the credit of English musical talent in performance, and to endeavour in some measure to diminish the long-existing prejudices against it. Mr. Blagrove also trusts to be enabled, in minor points, to offer to those who may honour him with support several novel and agreeable arrangements."

When we have said that the Hanover Square benches were divided into elbowed stalls (the room being arranged as at the Quartett Concerts), we have noticed all the novelty in "minor points," and only advert to Mr. Blagrove's grandiloquence in setting forth matters so totally insignificant, because it is a type of his whole proceeding. Bad taste is everywhere, from the French title for a professedly English concert, to the italicized statement of "long existing prejudices" against native musical talent. Now, if any of our artists have a right to complain of "prejudice" it is assuredly not Mr. Blagrove. We have extolled his execution and pure tone on the violin; and never owned, until the truth is now forced from us by the covert arrogance of his announcement, that neither in France, Belgium, nor Germany (were he a native of any of the three countries) would he hold as good a position as he does in England. On the contrary, while every good point, whether in his concerted or *solo* performances, has been made the most of, both by our critics and our public—a want of animation, at times so freezing as to neutralize the utmost amount of acquired gifts and graces, has been unanimously allowed for and excused, on no other grounds than national sympathy. Since

we must proceed, Mr. Blagrove's claims to be considered a sound musician, suffered cruel damage on this occasion. If to exhibit the violin was his object, how was it that he had selected no music more sterling than an incoherent rhapsody by Kalliwoda, an elegy by Ernst, and an introduction and rondo by Mayseider? His programme could have been amended, and an historical interest given to it by exchanging the *capriccio* for some of the antique violin solos—say by Bach or Geminiani—and by replacing the elegy with some of those very compositions by Spohr, we longed for last week. Yet more unworthy of a true artist was our violinist's manner of execution: Kalliwoda's *capriccio* is written for an orchestral accompaniment with lengthened *tutti*, &c. Could Mr. Blagrove suppose that he was maintaining English credit "in performance," by the substitution in such a work of a meagre tinkling pianoforte for a full band?—a pianoforte, too, treated as we never elsewhere heard pianoforte treated in accompaniment? The player, we presume, was one of those "yet unknown to the public:"—we are sorry to say that he exhibited every conceivable fault. In his filling-up of the pauses between *solo* and *solo*, and in his symphonies to the songs, we had all the affectations of one aspiring to undue prominence, while to sustain or follow the violinist or singer, he was utterly unequal: witness his extinction of the piquant and flowing *arpeggio* in the duet by Mercandante: witness his lumbering caricature of Handel's stately in the bass song from 'Alexander's Feast,' which he took at about two-thirds of its right speed. It is painful to proceed, but we must now come to "the vocalists, who have been for some time preparing under experienced guidance," &c. We know how fear and want of habit may influence a voice and impair executive powers, and have sympathy with all beginners: but we have no sympathy with Mr. Blagrove for such a promise as the above, when it was to be kept by vulgarities of dialect and crudities of vocal utterance beyond our experience;—and by affectations, of which Mr. John Parry's *falsetto* drolleries are hardly caricatures. In stating the fact, the cruelty to the parties permitted to exhibit is Mr. Blagrove's, not ours. In part the dreariness of the evening was relieved by Miss Birch and Miss Masson, and by Mr. Jarrett's horn playing: but, as a whole, the performance was as discreditable to English artistic taste as the announcement had been pretending. What a contrast to Mr. Blagrove's unambitious, but agreeable, Quartett Meetings in former seasons!

MISCELLANEA

Paris Academy of Sciences, April 3.—The business of the sitting commenced with the report from M. Arago on the comet, which however added little to what was already known. M. Arago estimates the rate of speed at which this comet travels as 104 leagues per second, or 15 times swifter than the earth. A paper by M. Agassiz, on the following question, "What is the age of the largest glacier of the Swiss Alps?" was then read. M. Agassiz states that the beds of snow which fall annually on these elevated regions may be easily ascertained, and concludes that the entire mass of ice and snow, of which the glacier of the Aar, one of the largest in Switzerland, is composed, will, in less than two centuries, have given way, and be replaced by the new deposits which will be made during that period. According to M. Agassiz, the glacier of Aletsch, the largest in Switzerland, has melted away, and been renewed within three or four centuries.—It has long been stated that oil poured upon the waves of the sea in a storm has the effect of reducing them, and establishing a comparative calm on the part where it is thrown. M. Van Beek has addressed a paper to the Academy on this subject, accompanied by a report from one of the three commissioners appointed by the Institute of the Netherlands to report on the experiments. It states that oil certainly appeases the agitation of the waves produced by the wind, but has no effect upon that regular movement which constitutes the flux and reflux.—The dispute between M. Liebig, and Messrs. Dumas, Payne, and Boussingault, as to the component parts of alimentary substances, was again brought upon the tapis by another letter from M. Liebig, in which he repeats his assertions, and relates the nu-

merous experiments by which he has tested their correctness. Messrs. Dumas and Boussingault addressed the Academy in refutation of some of the positions laid down by M. Liebig, but they did not bring forward any facts in disproof of his experiments.—A communication was received from M. Malgaigne, relating a new surgical operation. When spots upon the cornea are of long date, and have resisted medical treatment, they are considered as incurable by operation. This is shown to be an error.

Lotteries.—Estates, houses and fields were the occasion of lotteries in the seventeenth century. In the west of England great assemblages of persons took place when the day for drawing arrived. The interference of the legislature is attributed to the circumstances of a lottery at Winford Eagle in Dorsetshire, where Mr. Sydenham, a descendant of the great Dr. Sydenham, resided upon his estate. His affairs being embarrassed, this country gentleman proposed a lottery of his estate, always intending that the prize should fall to a young lady, a dependant and inmate of the family, who he never doubted would readily give back the property to him for a mere trifle. This young lady had long maintained a close correspondence with a lover, who soon learnt the gratifying news that a ticket was provided for her. He was near the spot at the drawing; and the winner speedily joined him with the joyful intelligence. At the next stolen meeting the young lady informed her lover of the attempts made to induce her to sign away her prize. The lover confirmed her resolution not to do so. Mr. Sydenham could not be induced to make over the estate, till proceedings were brought against him. He ended his days in gaol, and the affair, which attracted great notice, led to the interference of the legislature. See *Hutchins's Dorset*.

G. R.

Hotel, Belfast, April 9th.

Lotteries.—Allow me to hand you another proof of the spread of "Little-goes," which I have picked up in one of the retired nooks I occasionally visit.—

Ballot of Splendid Oil Paintings, value Seventy-eight Pounds.—The following Oil Paintings, &c., are intended to be Disposed of by Ballot. Tickets 2s. 6d. each. Due notice of the time and place of Drawing will be given. * * The number of Tickets has been limited to 400, at 2s. 6d. each, thus giving Paintings of the value of Seventy-eight Pounds for Fifty!

"Duplicate Poets."—It is a remarkable fact, and one perhaps not very generally known, that there have been three poets of the respective names of Walter Scott, Samuel Rogers, and James Graham, before the excellent authors of 'Marmion,' 'The Pleasures of Memory,' and 'The Sabbath.' Specimens of their published works may be found in Mr. Southey's 'Later English Poets,' and they all three existed (we cannot say flourished) between the latter part of the seventeenth and eighteenth centuries—the very dark ages of English poetry. Walter Scott was the author of the 'History of the Right Honourable Name of Scott,' often quoted by his greater clansman, Sir Walter; but his verses are very humble. Mr. Samuel Rogers was a parson, and published in 1782, two volumes of ordinary familiar epistles; but they trod very closely, in point of time only, upon our venerable contemporary's first work, the 'Epistle to a Friend.' Mr. James Graham the first, was a Scotchman, like the author of 'The Sabbath,' and being such, his whole works are preserved in Dr. Anderson's collection of the poets; but, although the following passage be not a fair specimen of them, we may venture to say that they will never be read again. The poet supposes it to be debated in Heaven how to reward the distinguished virtue of Archibald Hamilton, Esq.

Shall he at once our happy mansions tread,
From life's low cares and flesh's fetters freed?
Or rather with some kindred spirit know
All that can be conceived of heaven below?
'Tis fixed; and who shall question Heaven's award?
Be Miss Dinwiddie's divine reward."

New Monthly Magazine.

Hampton Court.—You will be glad to hear, that restorations are still going on at this palace. On the west side, since my last visit, I observe the substitution of several pinnacles and mullions for the modern frames of windows. On the towers of all the courts, the Emperors' heads, the work of Luca della Robbia, which were presented by Leo X. to Wolsey, have been renovated and—I am sorry to add—painted: yes, the terra cotta actually painted. I hear too, that a stained glass window is to be inserted

in the east end of the great hall, corresponding to that at the west, and will be finished by June.

Meteors.—The phenomena, mentioned last week in the letter of Mr. Stevenson, was seen at Sir J. Brisbane's Observatory at Makerstown—where a considerable disturbance of the magnets was observed in the Magnetic Observatory from 6h. 30m. P.M. till midnight—the time of greatest disturbance being from 9h. 20m. till 10h. P.M.

Extraordinary Phenomenon.—When the *Anne Bradshaw*, which arrived in this port from Valparaiso last week, after a quick passage of 84 days, was off the River Plate, the captain and crew suffered the greatest inconvenience from the state of the atmosphere, which for two days was so fetid and oppressive as to make it difficult for them to breathe; and the effects of their exposure to this air did not cease when the atmosphere became pure, but continued to be felt during the remainder of the voyage, many of the crew having been ill from that time until their arrival in this port. Nothing was seen or heard which could enable the captain to account for this state of the atmosphere.—*Liverpool Times*.

Novel Steam-boat.—The *Journal de Saint-Etienne* speaks of a new kind of steam-boat. It is called the *Gratin*, and is remarkable for having, in addition to the usual paddle-wheels, a large cast iron one of about 15 feet in diameter, and weighing 500 quintals, which rises or falls, according to the depth of the Rhône, and is armed with strong teeth, which take hold on the ground. The *Gratin* is used for the transport of ore from Lavotte to Givors, and has carried, on an average, 300 tons a day.

Interesting Fossil.—Mr. Bensted has discovered a unique specimen in the Iguanodon Quarry. The fossil is of the order Testudinata, and is apparently a marine turtle. It has a circumference of nearly three feet, and some of the marginal and other plates may be seen in their proper position, but some of the ribs are displaced. Two or three vertebrae with fragments of the carapace or shield are very distinct. In clearing the stone Mr. B. expects to find more bones than are now visible.—*Manchester Journal*.

Education, Science, and Art.—By a statement laid upon the table of the House of Commons of the estimates for 1843-4, for the purpose of education, science, and art, it appears that there will be required for public education in Great Britain, 50,000l.; ditto in Ireland, 50,000l.; schools of design, 4,111l.; Professors at Oxford and Cambridge, 2,006l.; University of London, 5,148l.; Universities, &c., in Scotland, 7,380l.; Roman Catholic College in Scotland, 8,928l.; Royal Irish Academy, 300l.; Royal Hibernian Academy, 300l.; Royal Dublin Society, 5,600l.; Belfast Academical Society, 1,950l.; British Museum Establishment, &c., 32,576l.; ditto buildings, 37,455l.; ditto purchases, 5,275l.; National Gallery, purchase of pictures and expense of the Gallery, 1,600l.; Museum of Economic Geology, 2,008l.; and Scientific Works and Experiments, 4,000l.;—the total for the year 1843-4 is 210,967l.—*Times*.

Houses of Parliament.—A return made to the House of Commons states that the total amount already expended for building the new Houses of Parliament is 380,483l. 10s.: the amount voted has been 438,500l., and consequently 58,016l. 10s. is in hand unexpended, which will be required to complete the works now in progress. It is estimated that a further sum of 578,424l. 12s. 9d. will be required to complete the buildings. The total amount of Mr. Barry's estimate will therefore be 1,016,924l. 12s. 9d., besides what will be required for completing the landings, places, making good the pavings, furniture, and fittings, and for decoration by works of art.

Gigantic Fossil.—A fine specimen of what geologists term the *Plesiosaurus macrocephalus* has recently been found in the lias formations at Barrow-upon-Soar. It measures fourteen feet in length, and is the only one of the kind that has been found in that neighbourhood.—*Derby Reporter*.

TO CORRESPONDENTS.—C. O.—A. W.—A Brother—W. C. H.—J. D.—A Medical Student—received.—T. C. D., several last year and this.—The communication from Oxford unfortunately arrived too late.—We know no more about the egg-hatching apparatus than was given in our Report of proceedings of the Society.—"A Terrestrial" is pleasant and plausible, but his "if" begs the whole question.

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The motive which actuates him is a strong feeling that the numerous periodicals now in existence do not effect their proper object—the creation of a healthy appetite for reading of a higher order—but rather tend to deprave the taste, and to frustrate the end for which they were originally projected. The young, particularly, to whom the current periodical literature is very attractive, are most open to injuries from its vitiating tendency, and most in need of a work which shall furnish them with more pure supply.

It is proposed therefore to produce a Monthly Miscellany, which shall be surpassed by none in variety and excellence of matter, and which, keeping pace with the rapid advance of science and art so particularly distinguishing the nineteenth century, shall record each successive improvement, and at the same time trace back its history to its birth.

The wonderful progress of Modern Discovery by sea and land, and the never-ceasing changes and improvements throughout the world; illustrated Descriptions of the most remarkable objects, either natural or artificial, which are to be found throughout its wide extent; Delineations of Natural History, more especially of the Animal and Vegetable Kingdoms in newly-settled colonies; Historical Details, drawing from their venerable repositories accounts of the Customs and Manners and Pastimes of ages long gone by, and comparing them with those for which they have been exchanged; Biographical Sketches; Articles of Fiction, and others of general interest, which scarcely admit of classification: all these subjects, together with numberless others which it is impossible to particularise, developed by able heads and ready pens, and further elucidated and adorned by woodcuts and engravings of first-rate excellence, will, it is hoped and believed, combine to form a Magazine of an excellence yet unattained, and which can scarcely require further security for its success than to be generally known to the heads of families, the conductors of education, and the reading portion of society.

Among the most important objects to which attention will be particularly directed, is the History of Man in his Social State—a subject hitherto but very slightly touched on in any professedly popular work; of deep importance, yet yielding at the same time an inexhaustible store of entertainment, to which no human being can be indifferent. It is here proposed to treat of the Varieties of the Human Species, showing the influence of Climate, Habit, and Education upon mankind. The advantages of this peculiar study, to a people who are annually emigrating in thousands into countries occupied by aboriginal tribes, are highly important, and cannot fail to give a peculiar value to any work which shall ably discuss the subject in a manner at once scientific and popular.

One other peculiarity attending this New Cabinet of Useful and Entertaining Literature requires to be mentioned. The Publisher, after much reflection, has decided upon making a novel experiment—or rather reviving an excellent practice now fallen into desuetude—one that will augment his own labour, but be inevitably attended with wide-spread advantages, and a high degree of pleasure, to those for whom alone it is intended. He purposes to offer monthly prizes (the works of some admired author) for the best Articles, Essays, or Papers, on given subjects; these will be regularly announced on the wrapper of each Number. This competition must inevitably awaken talent that otherwise might have slept for ever; and experience teaches us, that precocity or presumption seldom indicates a high order of intellect.

The Publisher offers no pledge to the youth of England for his future conduct in catering for their intellectual entertainment. He appeals confidently to the vast amount of entertaining knowledge which he has already furnished them. To others, he feels that no promise of future exertion is necessary. A long life of commercial industry and enterprise passed amongst them will secure their confidence. Never were the results of that experience and intercourse which his position has given him, more likely to prove beneficial to his patrons than in the present instance; for he has resolved upon devoting (as a source of self-gratification) a large portion of his time to the selection and accumulation of materials to be placed in the hands of his Editor. And he would further observe that, from the quantity of matter, variety and value of its contents, frequent introduction of illustrations, and unpretentious accumulation of interesting facts, TEGG'S LONDON MAGAZINE will be decidedly the cheapest periodical of its kind ever published.

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